



REVERSAL

INTERIOR DESIGN
PLATFORM - SUPER FUTURE

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(DIANA)

INTRODUCTION

As the embodiment of privilege and class division in modern society is usually not so easy to be captured by the public, it exists in real life, but hidden in the dark side of society.

So this project wants to build a very direct, hierarchical and privileged society, whose unfairness and inequality can be directly reflected in every aspect of LIFE.

This work is **a critique of architecture's complicity within visible and invisible role spatial injustice**. I would like to convey that the **highest level of class blockade is to deprive people of the right to full information**, thus artificially manipulating the reality of extreme imbalance.

This is the reason why the project is set in **Second World**.

- AVALON -

Second World
Year: 2054

Research Question:

How to express the unbridgeability of social hierarchies and the limitations of the individual through space?

AVALON WAS FOUNDED IN 2042 IN A BAY NEAR ICELAND, AND IN 2029, WHEN WORLD-CLASS BIOLOGICAL MUTATIONS CAUSED BY NUCLEAR POLLUTION BEGAN, MANKIND BEGAN TO BUILD THIS LAST SHELTER ON EARTH. THIS IS LIKE A "PASSIVE" EVOLUTION, PEOPLE ARE DIVIDED INTO CLASSES, AND WORLD IS DIVIDED INTO AUSTINGER AND SOPILIA.



TIMELINE:

-2023

NUCLEAR WASTEWATER DISCHARGES POLLUTE THE MARINE ENVIRONMENT, AFFECTING MANY COUNTRIES AND CREATING FRICTIONAL DISPUTES.

2023-2029

THE GLOBAL ECONOMY IS IN A DOWNWARD SPIRAL, CONFLICTS BETWEEN COUNTRIES HAVE BEEN GOING ON FOR A LONG TIME, WORLD WAR III BREAKS OUT, AND THE USE OF NUCLEAR WEAPONS CAUSES A LARGE NUMBER OF NUCLEAR EXPLOSIONS, RELEASING HUGE QUANTITIES OF RADIOACTIVE SUBSTANCES, POLLUTING THE ATMOSPHERE, WATER SOURCES AND SOIL.

2029-2037

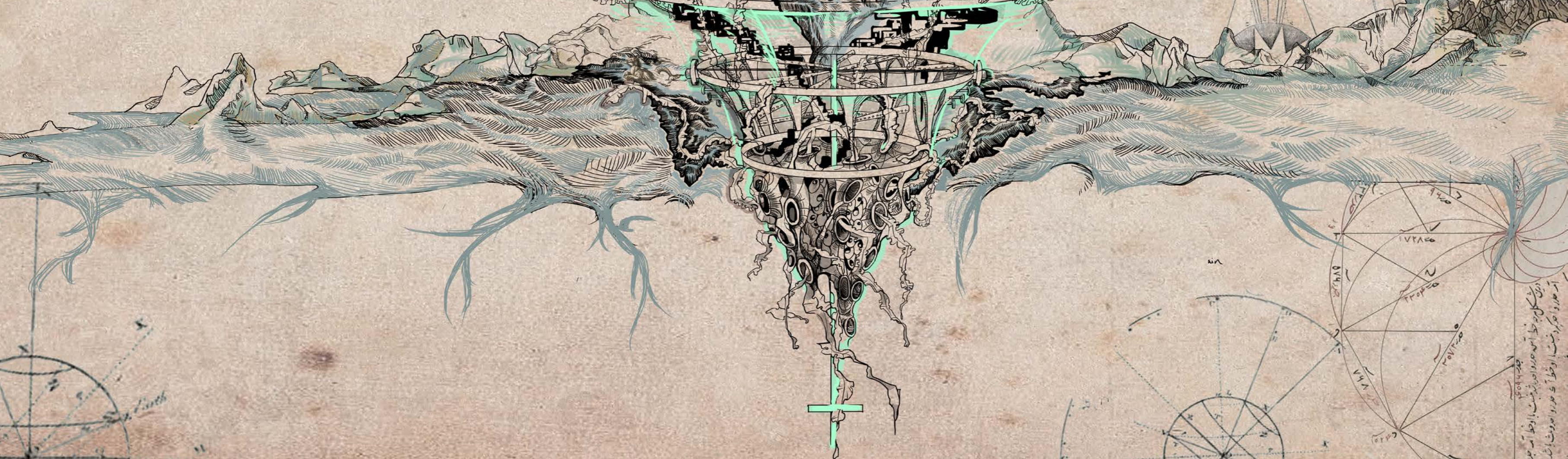
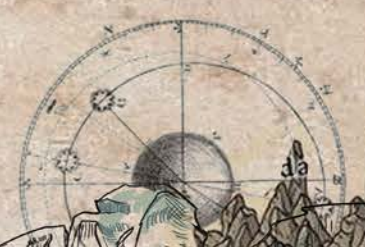
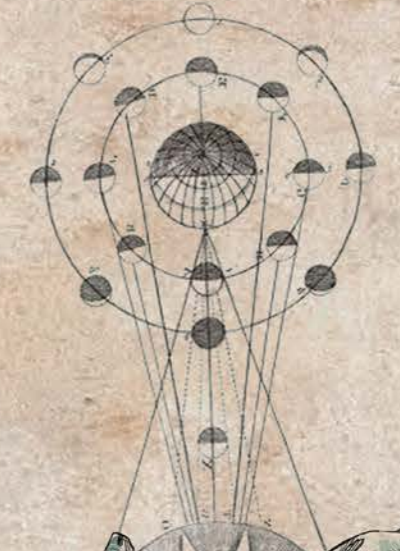
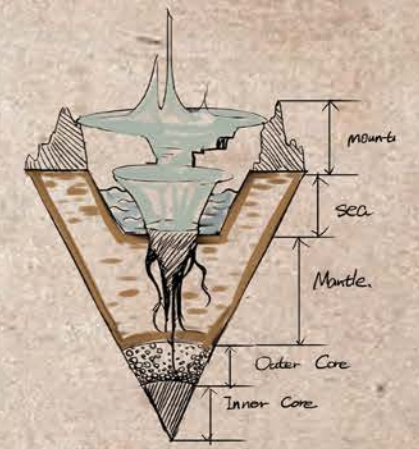
FREQUENT NATURAL DISASTERS, ANIMALS MUTATE AND THE VIRUSES THEY CARRY ALIENATE AND INFECT HUMANS, CAUSING A NEW TYPE OF PLAGUE TO SPREAD ACROSS THE GLOBE AND CONTINUE TO SPLIT AND MUTATE INTO NEW MUTANTS.

2037-2042

DUE TO THE PLAGUE, THE NUMBER OF HUMAN BEINGS PLUMMETS, AND THE ONLY REMAINING HUMAN HABITATION ON EARTH IS NEAR THE ARCTIC CIRCLE.

2042-2054

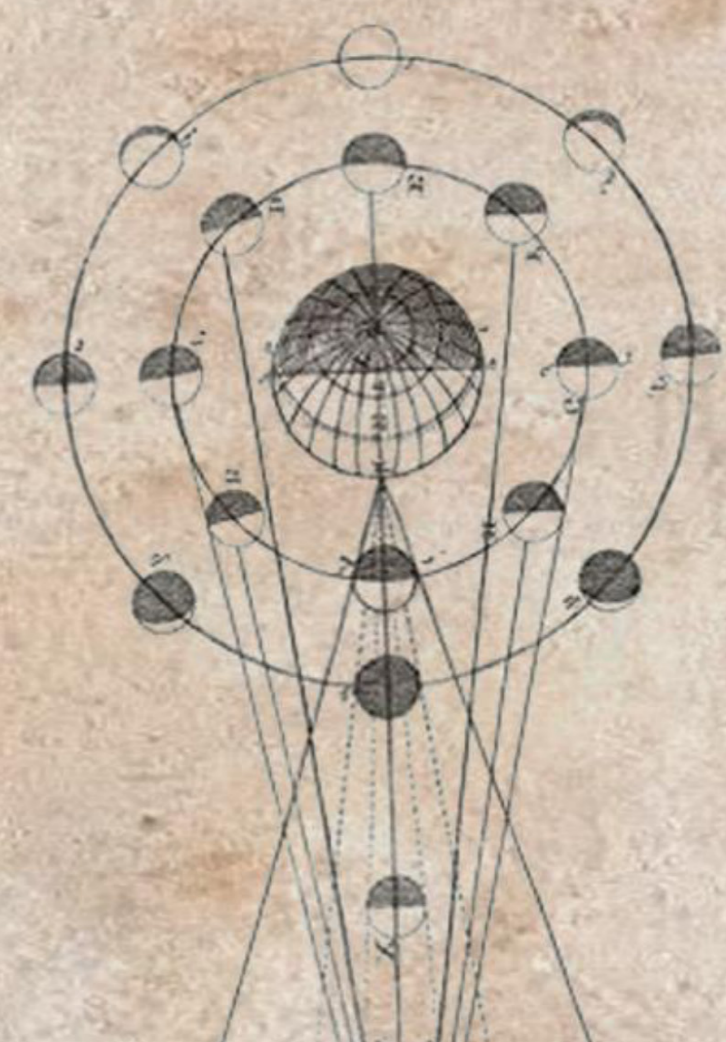
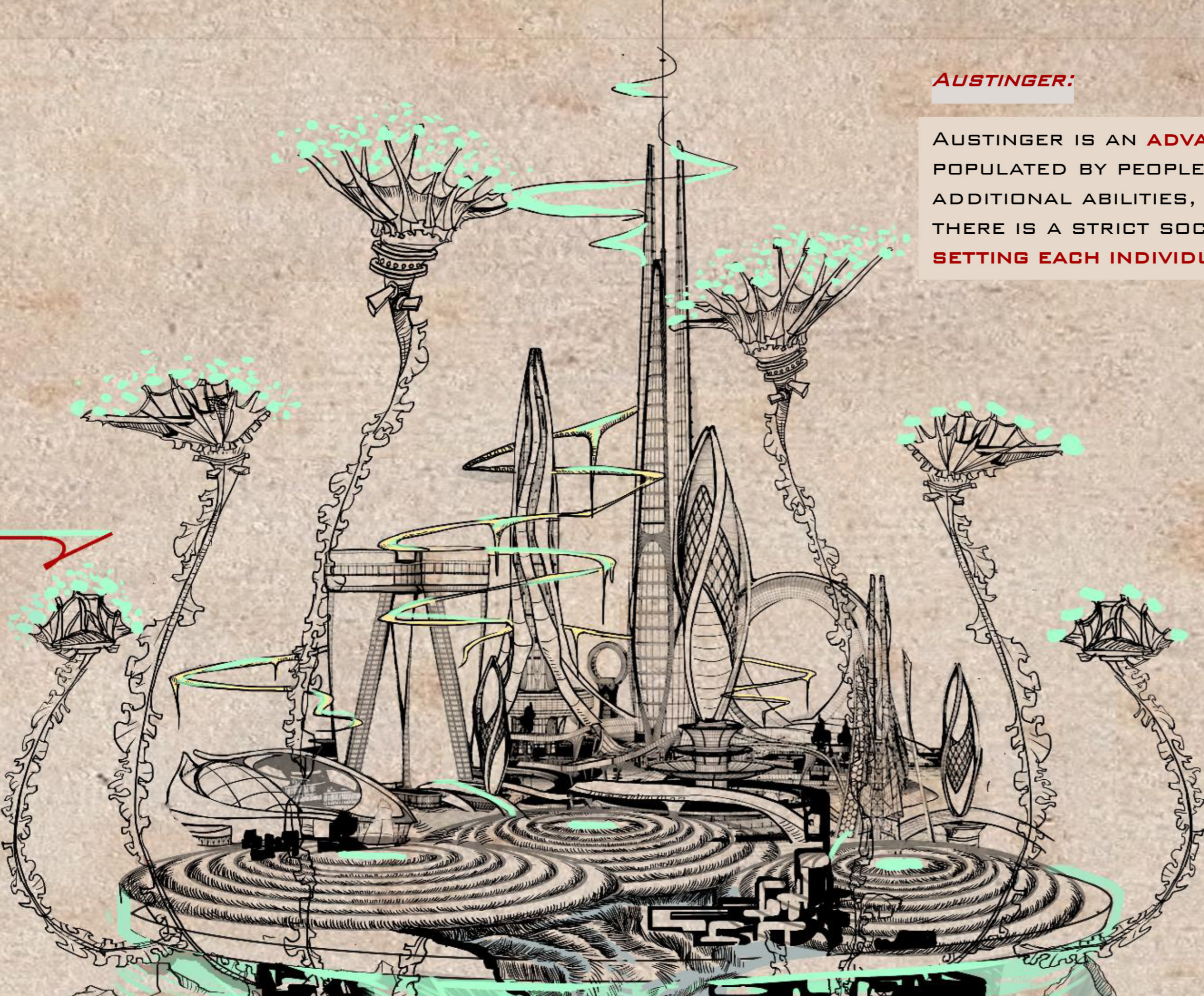
A GENETIC MUTATION OCCURS IN THE HUMAN RACE, RESULTING IN THE CREATION OF "HUMAN PLUS", WHICH BUILDS "AVALON", THE LAST LIVING ENCLOSURE OF THE HUMAN RACE, LOCATED IN THE BAY AREA NEAR ICELAND.



دین کلیم به خط آبی صورتی در نقشه، اوقات آمدن
آر سرد و اگر در شب اوقات آمدن صورتی باشد

AUSTINGER:

AUSTINGER IS AN **ADVANCED, HIGH-TECH MODERN SOCIETY** POPULATED BY PEOPLE WHO HAVE "EVOLVED" TO ACQUIRE ADDITIONAL ABILITIES, KNOWN AS "**HUMANS PLUS**". IN AUSTINGER, THERE IS A STRICT SOCIAL HIERARCHY, **WITH WEALTH AND ABILITY SETTING EACH INDIVIDUAL'S SOCIAL POSITION.**





SOPHILIA:

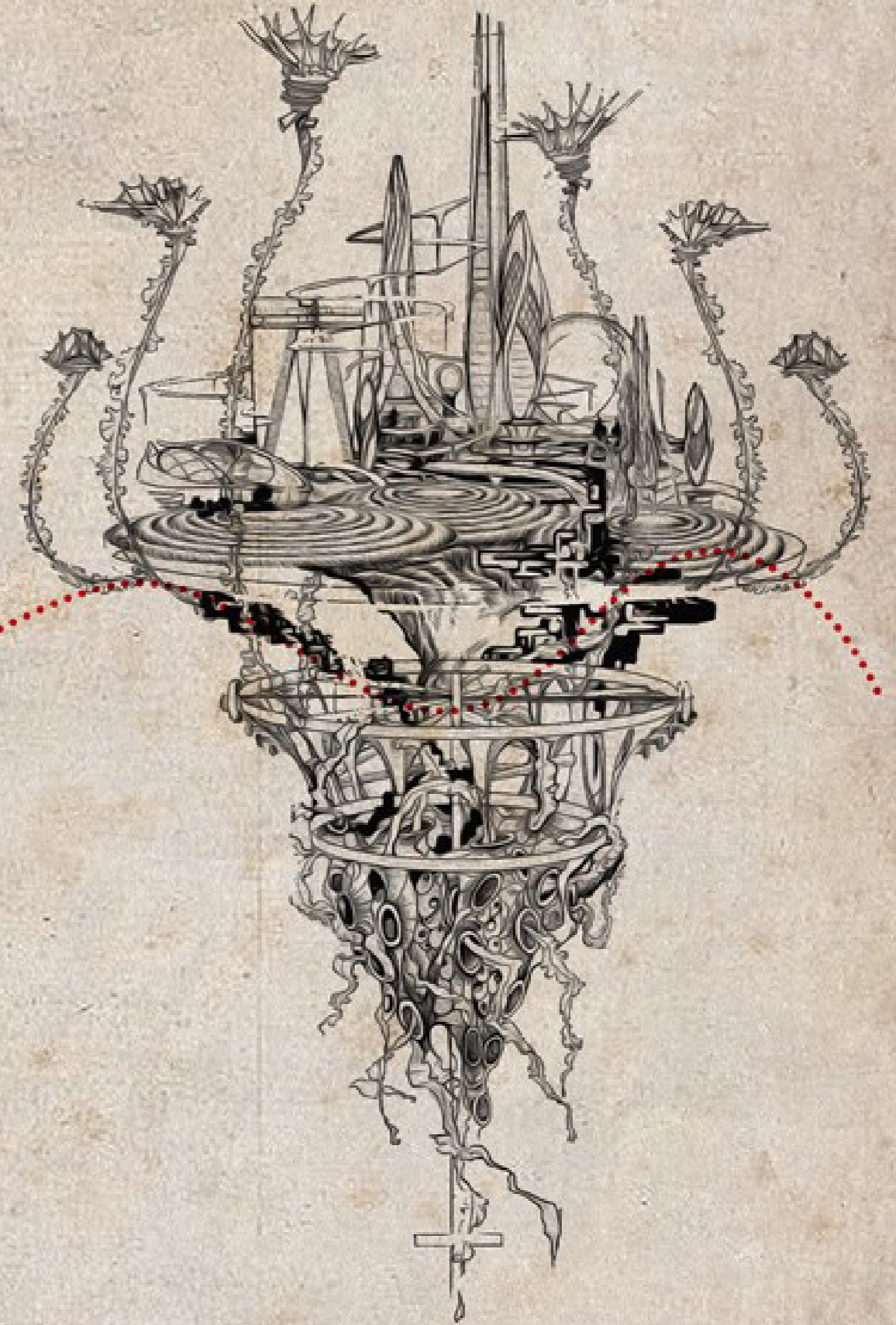
IN CONTRAST TO AUSTINGER, SOPHILIA IS A **PRIMITIVE SOCIETY WITH FEW RESOURCES** AND A VERY LOW LEVEL OF TECHNOLOGY. **80%** OF THE WORLD'S POPULATION GATHERS IN THE CENTRE OF SOPHILIA, FORMING A VIABLE LIVING AREA, WHILE THE REST OF THE WORLD IS MOSTLY **DESERT**, INFESTED WITH MUTATED MONSTERS.

AUSTINGER'S CONCEPT:

SOPHILIA IS LIKE A GIANT RESOURCE POOL AND RUBBISH BIN. ALL THE SCRAPS AND RUBBISH OF AUSTINGE CAN BE TREASURES TO SOPHILIA.

SOPHILIA'S CONCEPT:

AUSTINGE WAS LIKE A PARADISE THAT NO ONE HAD EVER REALLY SEEN THE APPEARANCE OF AUSTINGE. THE PEOPLE OF OSTRINGER ARE LIKE GODS, LIVING ONLY IN THE IMAGINATION.



WORLD TRADING GUIDE

😊 Recive ⬠

☹️ ⚙️ × 1000000~

AUSTINGER

THE PEOPLE OF OSTINGER NEED
THE CRYSTALS TO KEEP THE
WHOLE WORLD RUNNING.



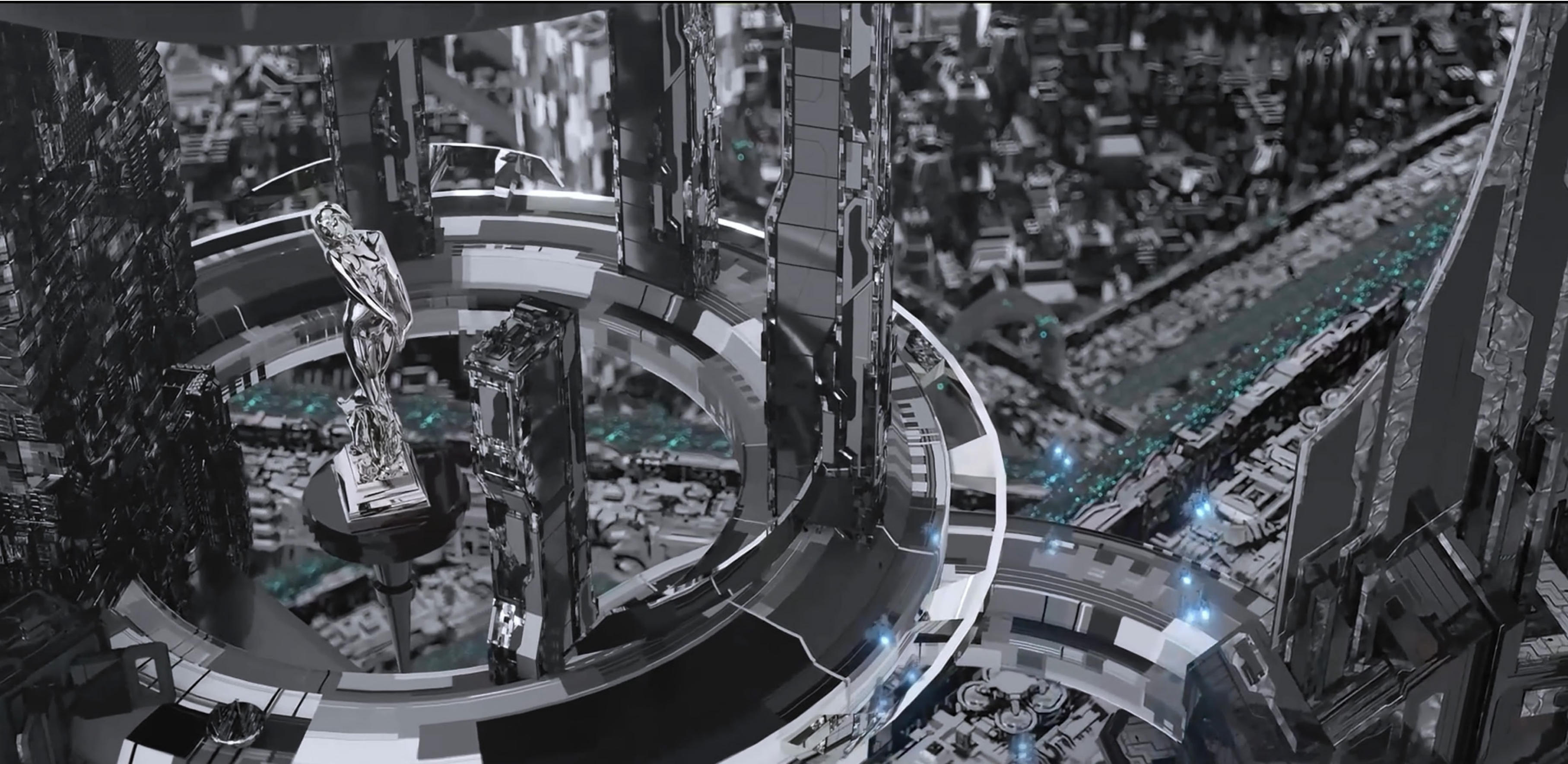
😊 Recive ⚙️

☹️ ⬠ × 1000000~

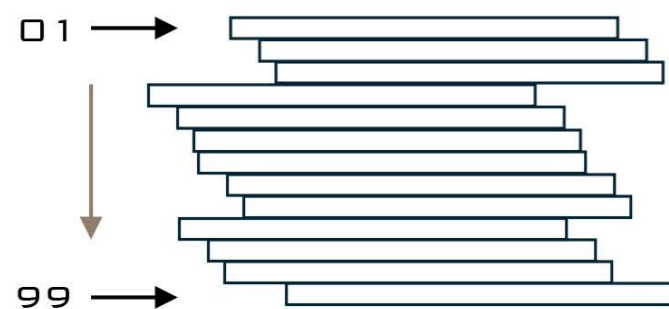
SOPHILIA

THE PEOPLE OF SOPHILIA NEED
ACCESS TO TECHNOLOGY TO
IMPROVE THEIR LIVES.

CITY OF AUSTINGER



COMPOSITION OF THE OSTRINGER



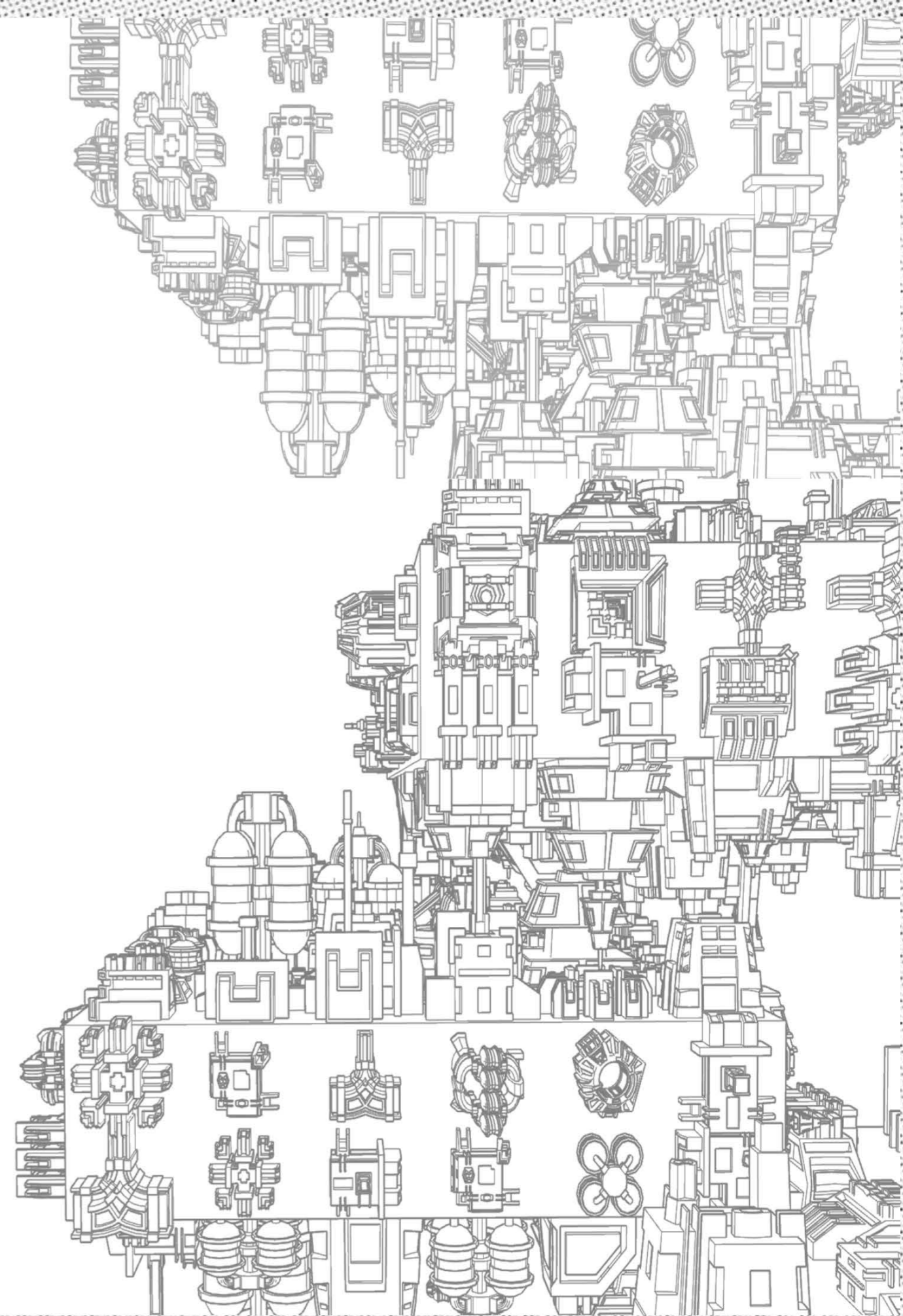
AUSTINGE HAS A STRICT HIERARCHY, WITH THE CITY'S BUILDINGS STACKED ACCORDING TO TIERS AND COMPACT SPACES.

THE ENTIRE CITY IS STRICTLY **DIVIDED INTO LAYERS OF CLASS AND HONOUR** FROM THE TOPMOST TO THE BOTTOM.

THE TOP TIER IS THE LEADERSHIP CLASS OF AUSTINGER, AND THE BOTTOM TIER IS **AUSTINGER'S RUBBISH DUMP AND GRAVEYARD.**

THE FURTHER DOWN THE HIERARCHY, THE LESS IMPORTANT IT IS.

AUSTINGER CONSISTS OF BLACK, WHITE AND GREY, THE WHOLE WORLD IS COLOURLESS.



CITY OF SOPHILIA



Sophilia Material CULTURES

For the scene I chose the second half of the AVALON world: Sophilia
Sophilia is a society in turmoil, with mutated animals and humans grabbing territory and resources.
The level of technology has degraded so badly that humanity has almost returned to a primitive industrial state.
Humans live in groups in protected areas, which are surrounded by vast deserts where monsters roam.

Revision in Midjourney

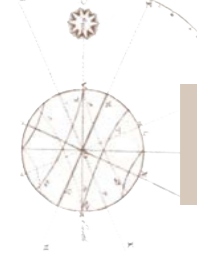
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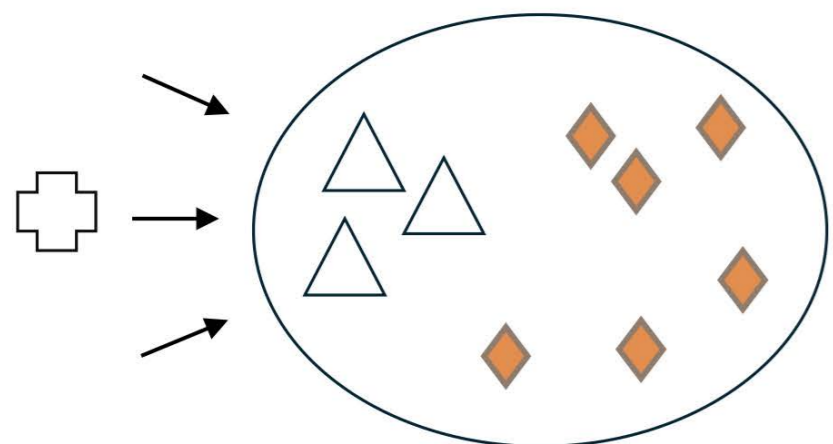


3



Prompt:
(1) Protected areas, wasteland style, tents, deserts, dunes, fenced living quarters, yellow sand, slums, Denis Villeneuve, --ar16:9
(2) Attacked dilapidated living quarters, wasteland style, tents on left, desert, sand dunes, living quarters surrounded by fences, yellow sand, slums, surrounded by barbed wire, blood and messy rubbish, Denis Villeneuve, --ar16:9
(3) Walled city with European architecture in background, battle, wasteland style, desert, dunes, yellow sand everywhere, mutated animals, monsters, blood and scattered limbs of monster corpses on ground, Denis Villeneuve, --ar16:9

COMPOSITION OF THE SOPHILIA

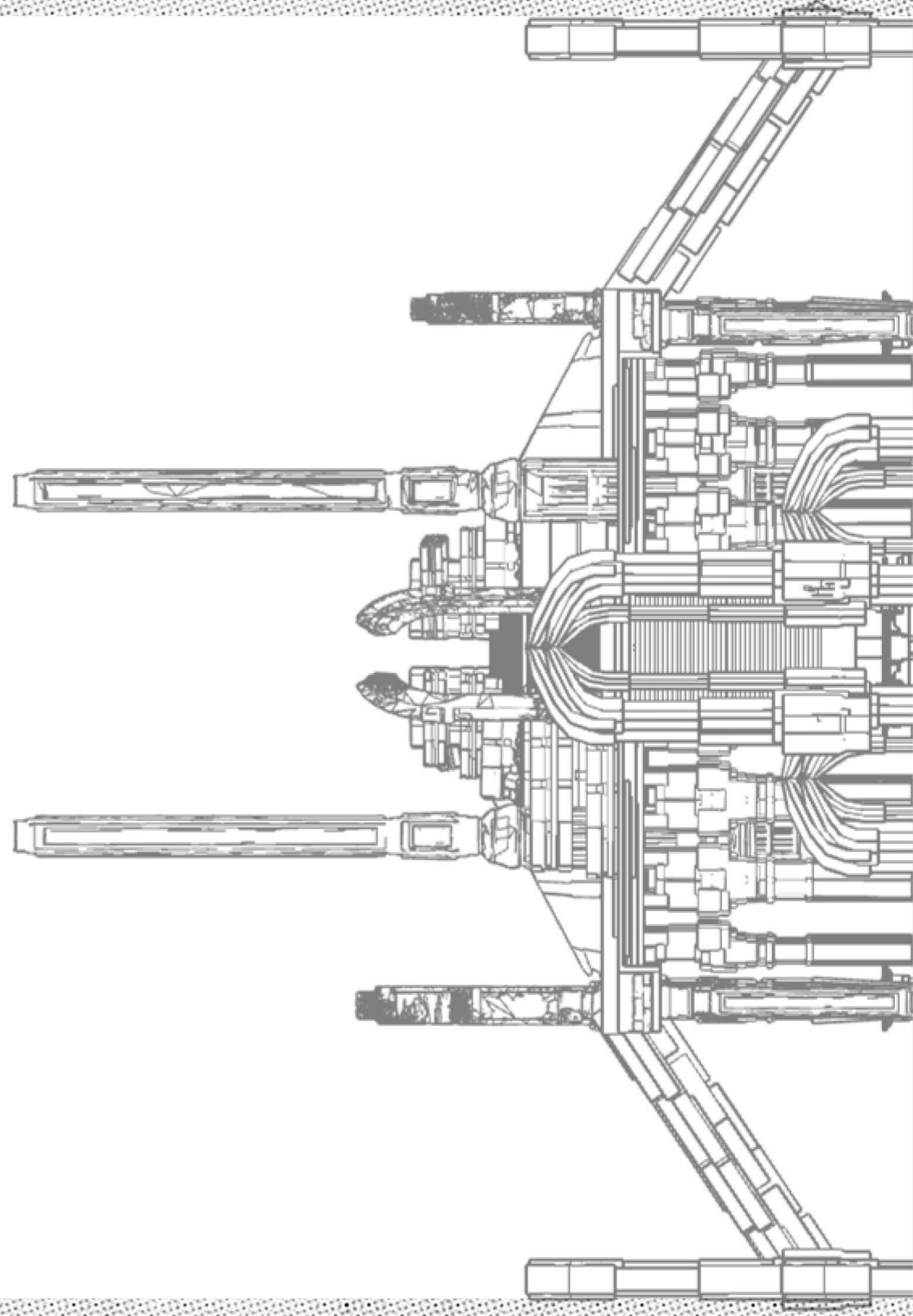


SOPHILIA'S LANDSCAPE IS VAST, BUT THE RESIDENTS ARE MAINLY CONCENTRATED ON THE WESTERN SIDE OF THE RESERVE.

THE RESIDENTS NEED TO COMPETE WITH THE MUTATED ANIMALS OUTSIDE THE RESERVE FOR SURVIVAL RESOURCES.

AT THE SAME TIME, **CRYSTALS EXIST ONLY IN SOPHILIA** AND ARE USUALLY EXTRACTED FROM THE BODIES OF MUTATED ANIMALS.

THE HUNTERS OF SOPHILIA USUALLY COLLECT THESE CRYSTALS AND USE THEM AS TRIBUTE THROUGH THE ALTAR, **TRADING THEM WITH THE OSTRINGER.**



“WHO AM I?”

*IDENTITY 1 :
LABORATORY CHEMIST*



*IDENTITY 2 :
DRUG SMUGGLER*





Avalon Experimental Research Institute

"The Human Evolution X"

Department of Experiments IX

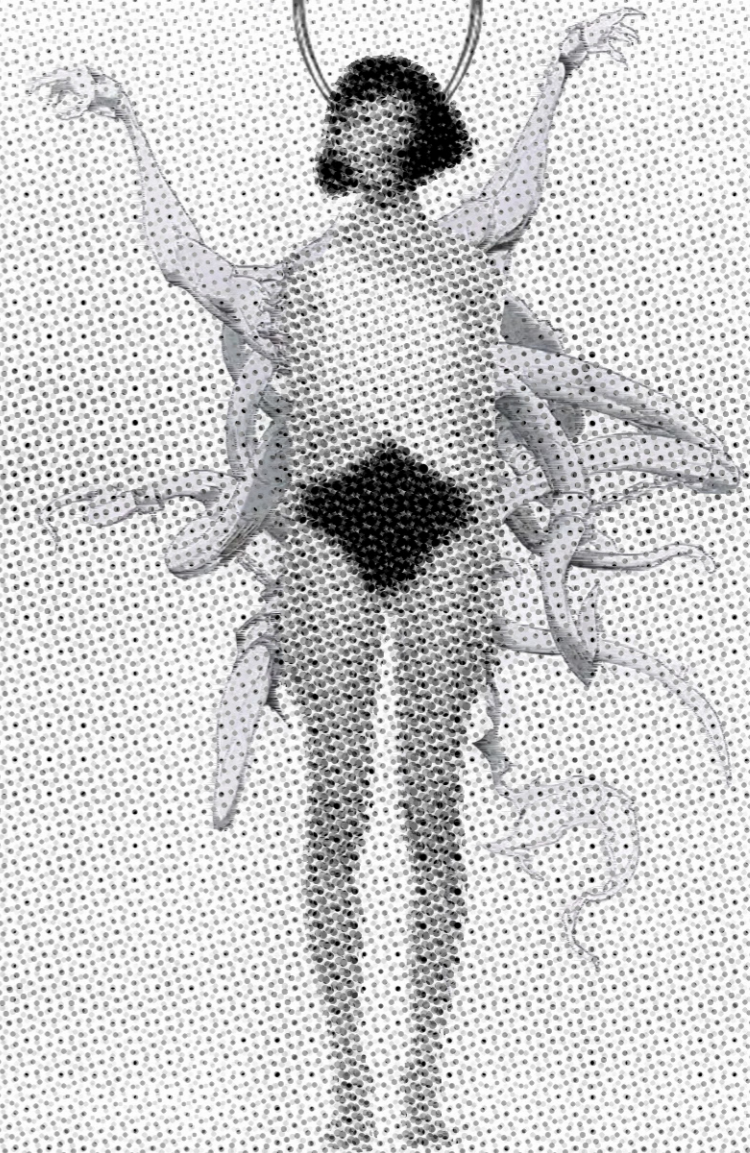
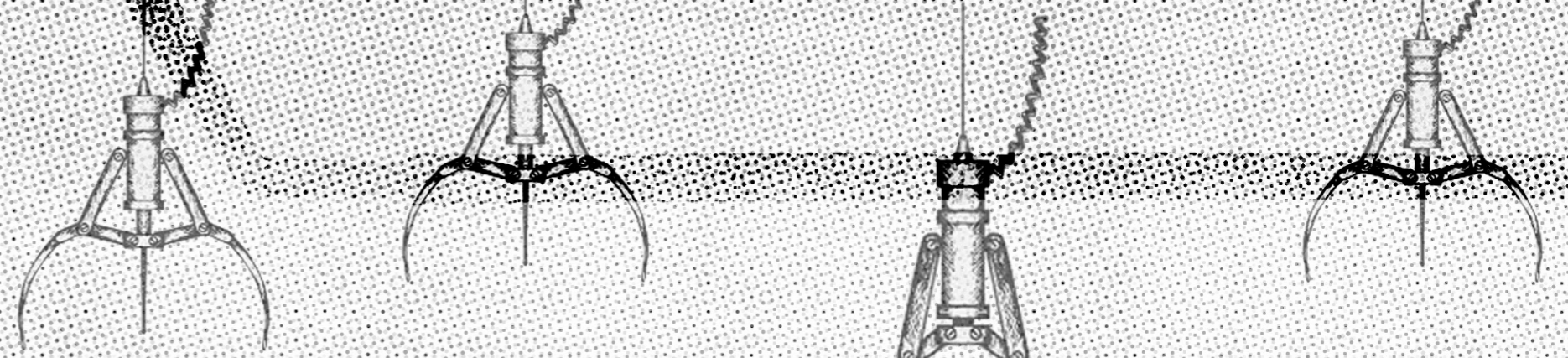
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Bellerose

Gascony

"I LIVE IN AUSTINGER
AND AM AN EMPLOYEE OF
AUSTINGER LABS"
SINCE THE RULERS OF
AUSTINGER DREAM OF
ARTIFICIALLY CONTROLLING
GENES TO EDIT NEW
ABILITIES, THE LAB OFTEN
CAPTURES MANY OF
SOPHIA'S RESIDENTS FOR
HUMAN EXPERIMENTATION.



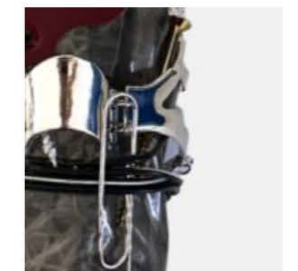
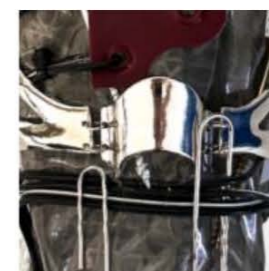
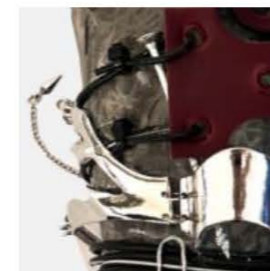
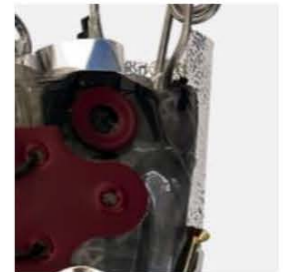
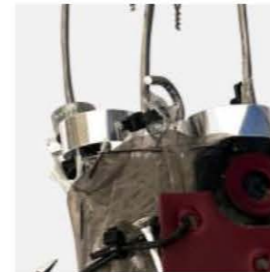
MAIN CHARACTER



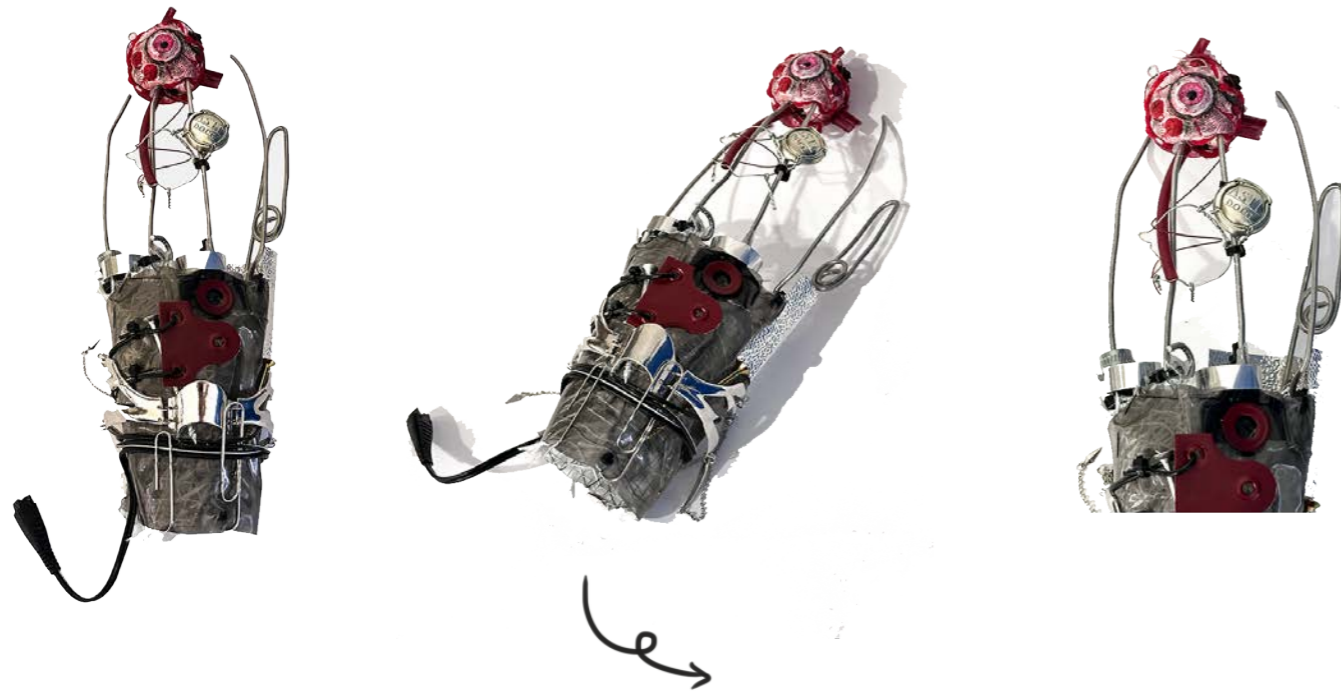
NAME: EOV
AGE: 23
COUNTRY: SOPHILIA
CAREER: HUNTER



CHARACTERS



PROP1: GLOVES



These gloves are the main character's weapon as a "hunter".

The materials used to make the gloves come from the character's years of collecting various types of metal, spare parts, blades, fabrics, and so on.

When Eos first became a hunter, the gloves were just bandages wrapped around her hands. As time passed and Eos became more and more experienced in combat, she installed all the parts she had collected into the gloves, and gradually this mechanical hand claw became her weapon.



PROP2: EAR

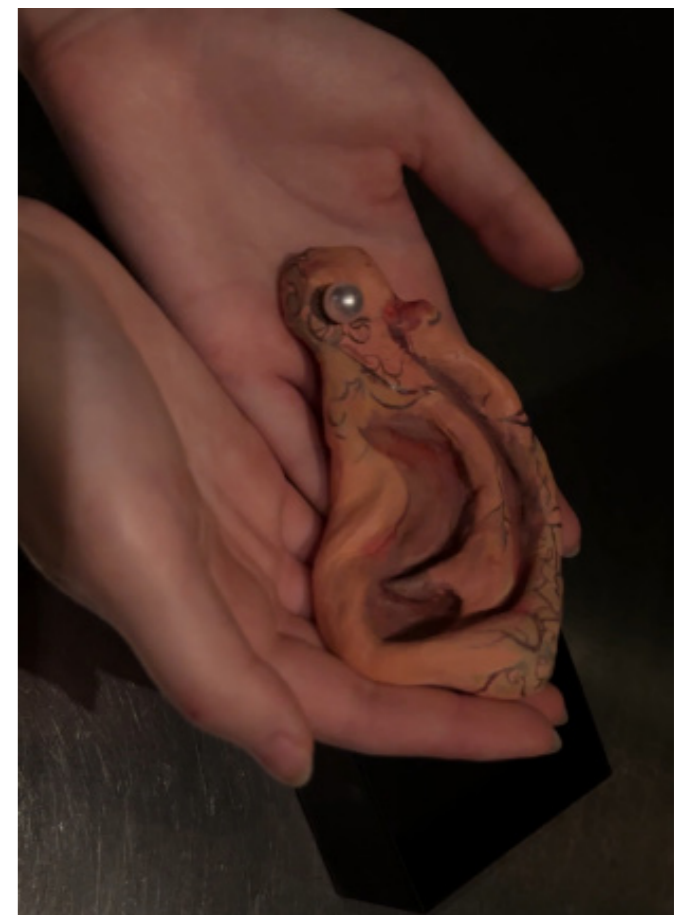


This ear came from Eos's mother.

Eos became a hunter after her mother disappeared. In the latest information, a group of monsters broke through the Sofilia reserve. Eos received the information, followed the tracks of the monsters and successfully killed them.

However, Eos suddenly discovers that the monster's ears are identical to her missing mother's, along with her mother's pearl earrings.

Eos begins to suspect that the dead monster is her mother. So why did her mother turn into a monster?

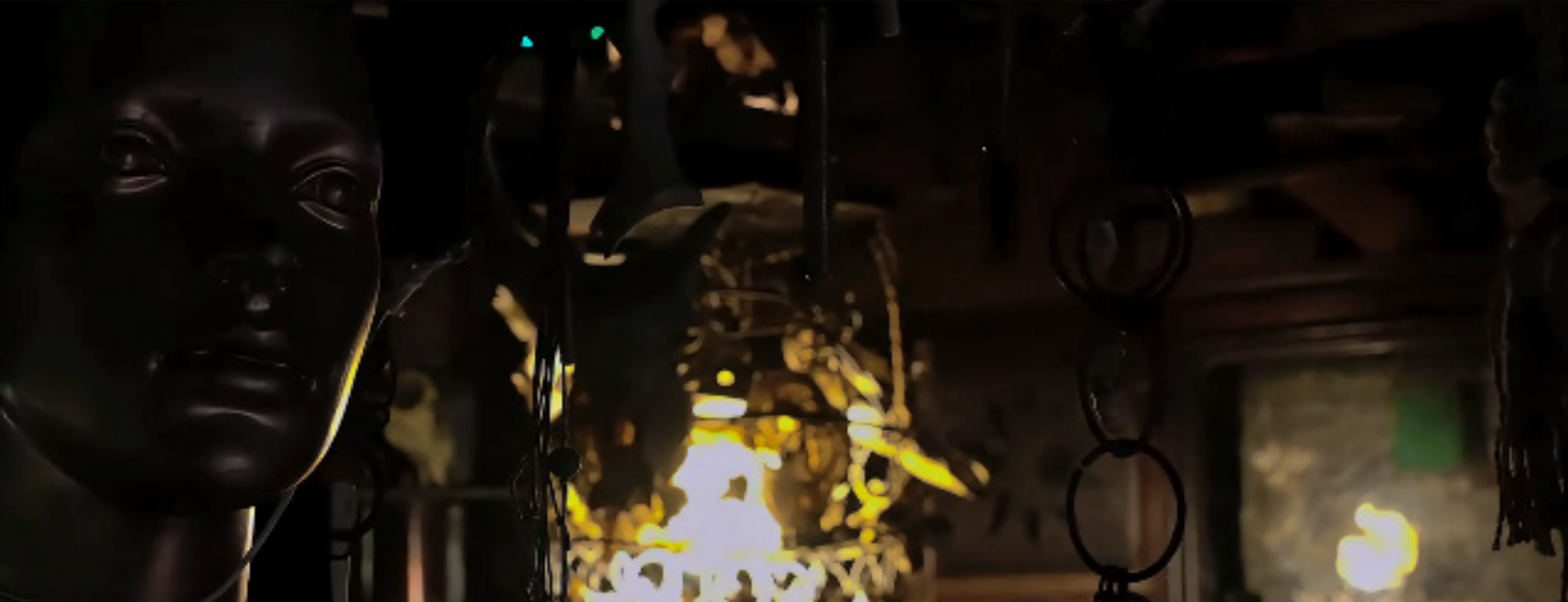


FILM 1 PLOT/SHOT LIST

camera shot 景别	Shooting Methods	Content	Line
wide shot (大景)	fixed+C2:E24	At night, an unassuming street shop in a remote alleyway	
little scene lens (小景)	panning lens	Shop displays, counters full of parts and potions	
medium shot (中景)	Moving shots to follow the subject	Smugglers in black cloaks sitting next to the counter	
close up (特写)	fixed	The smuggler had a trading list handy.	
wide shot zoom to close up (大景切中景)	Fixed camera position (twist the zoom ring to switch focal lengths)	The door of the shop was pushed open with great force	
medium shot (中景)	Follow the subject (moving out from the back of the dribbler to finally settle on the photo of the man tapping on the table)	A figure slowly enters the room and slaps a picture on the table. (In the background of the lab, a man steals all the potions from the table and puts them in a black box.)	Eos: It's you, isn't it?
N/A	N/A	(The screen is split into two parts and the plot unfolds in dialogue)	Eos: A pass, to trade. Smuggler: Crazy? Eos: I hope to see your body on the reserve wall tomorrow Smuggler: Eh! You wait... deal.
little scene lens (小景)	Panning lenses (photographing objects)	An I.D. Card, and a few scattered vials of potion.	Smuggler: Here, don't let me see you again.
medium shot (中景)	fixed	The two men each held out a hand to trade items	Smuggler: I don't know what you're going through all this trouble for do you really think it's that good up there? Heh.
N/A	N/A	black screen	Subtitle: Yeah, for what?
N/A	N/A	black screen, Beginning Memoirs	Subtitle: My name is Eos. I'm a hunter.
close up (特写)	Fixed (frontal shot)	There's a bandage wrapped around his hand.	Eos: In July 2053, I lost my father and my mother was nowhere to be found, leaving me and my sister jenny to make a living in Sofia!
wide shot (大景)	Fixed (frontal shot)	The protagonist stands in front of his crumbling and collapsing home	
little scene lens (小景别)	Fixed	A section of bandage wrapped around his hand, an extra knife, and a comic book-esque voice-over in the background "The hunter has no fear of fear!" "The brave have no fear!"	Eos: That's when I became a hunter
POV (第一人称拍摄)	Breathing shots (simulating the eyes of a monster)	The monster peering in the bushes in the distance is watching the protagonist	Eos: It was the first time I left the reserve and encountered a "monster", the first time I felt my whole body, even my toes, trembling, weak and cowardly, that's who I was then!
close up (特写)	Fixed (filming blood low on the ground)	The blood dripped from the bandage, little by little.	Eos: I can't believe I actually killed a creature with my own hands This feels like hell!
close up (特写)	stop-motion animation	The bandage on his hand was covered with more and more metal that it gradually turned into a sharp mechanical claw	Eos: But after that, I grew numb
medium shot (中景)	fixed	An ugly and strangely mutated ear lay in a wooden box with a worn pearl stud on it	Eos: Until I found this from a monster I killed with my own hands
close up (特写)	fixed	On the dresser, the pearl earrings.	Eos: This ear, it was my mother's.
wide shot (大景)	fixed	Huge grey deserts, huge metallic tubes twisting and pulling up from the ground like snake scales glistening with metal, twisting and coiling their way up to the clouds.	Eos: Is the mother really missing? Why did the mother turn into a monster? And who turned her into a monster?
medium shot (中景)	Follow the lens (the lens follows the metal tube vertically upwards)	What the tube looks like and the direction it goes	Eos: What's above the sky again?
wide shot (大景)	fixed	The camera reverses and travels between two worlds	Eos: Only Austinger can give me the answer.



SOFILIA



-AVALON- (2 51 World)



AUSTINGER

FILM ANALYSIS

TERM2's film focuses on the reason why the two characters meet and explains why the main character, Eov, wants to go to Austinger.

The only space that links these two worlds is "PORT".

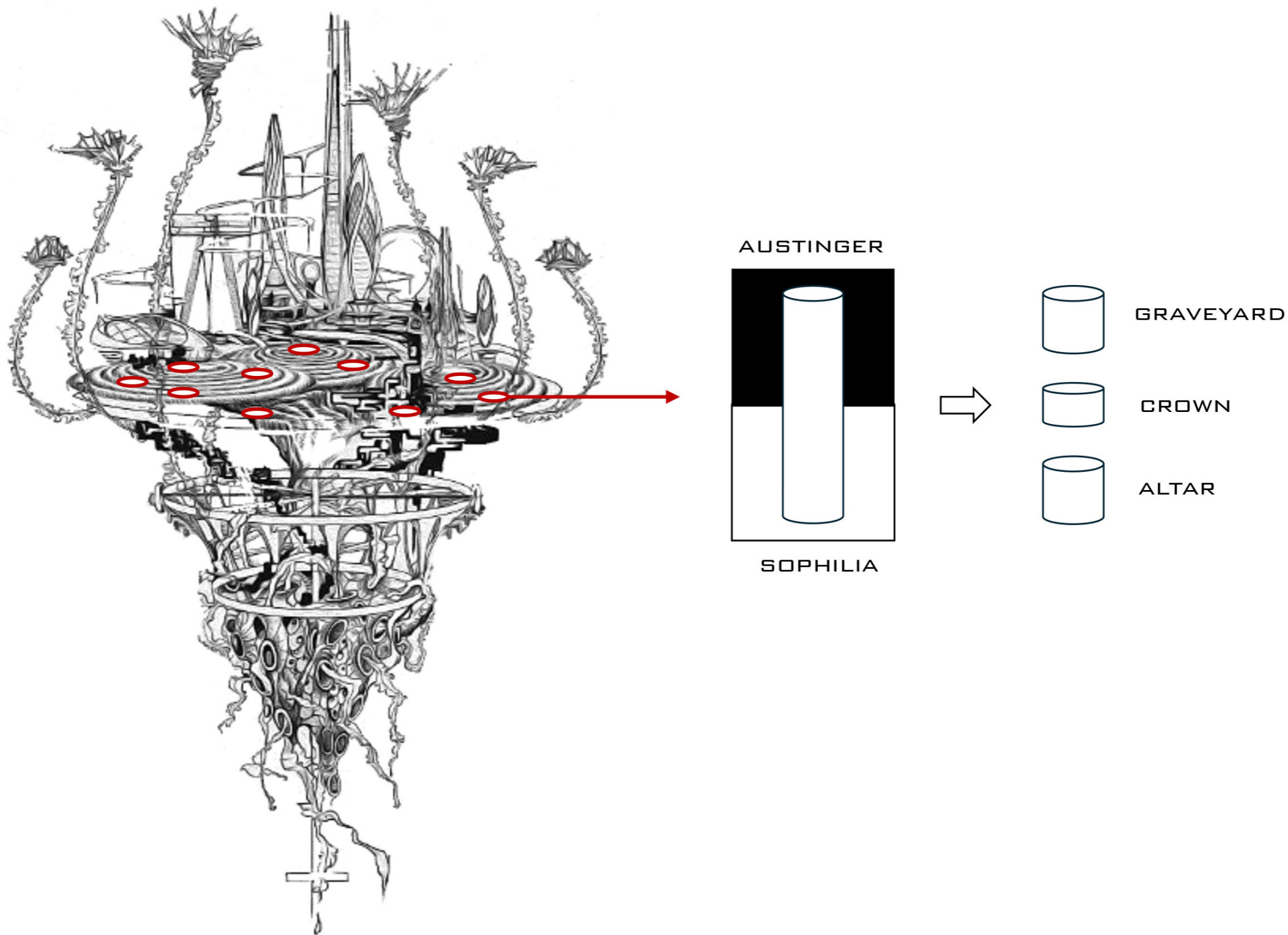
LINKING SPACE

PORTS

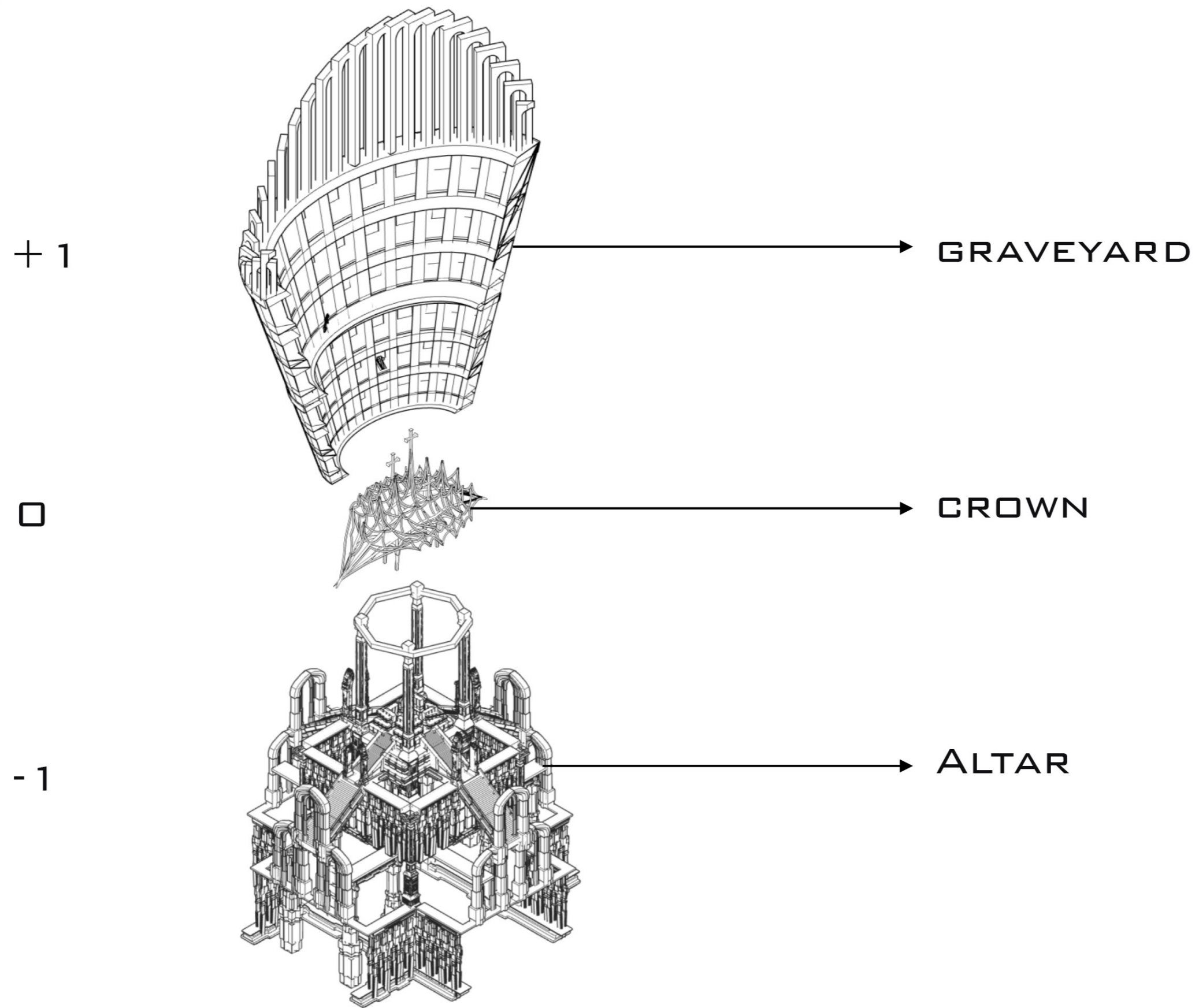
THE ONLY PLACE WHERE ONE CAN TRAVEL BETWEEN THE TWO WORLDS.

HUNDREDS OF PORTS RUN BETWEEN AUSTINGER AND SOFILIA.

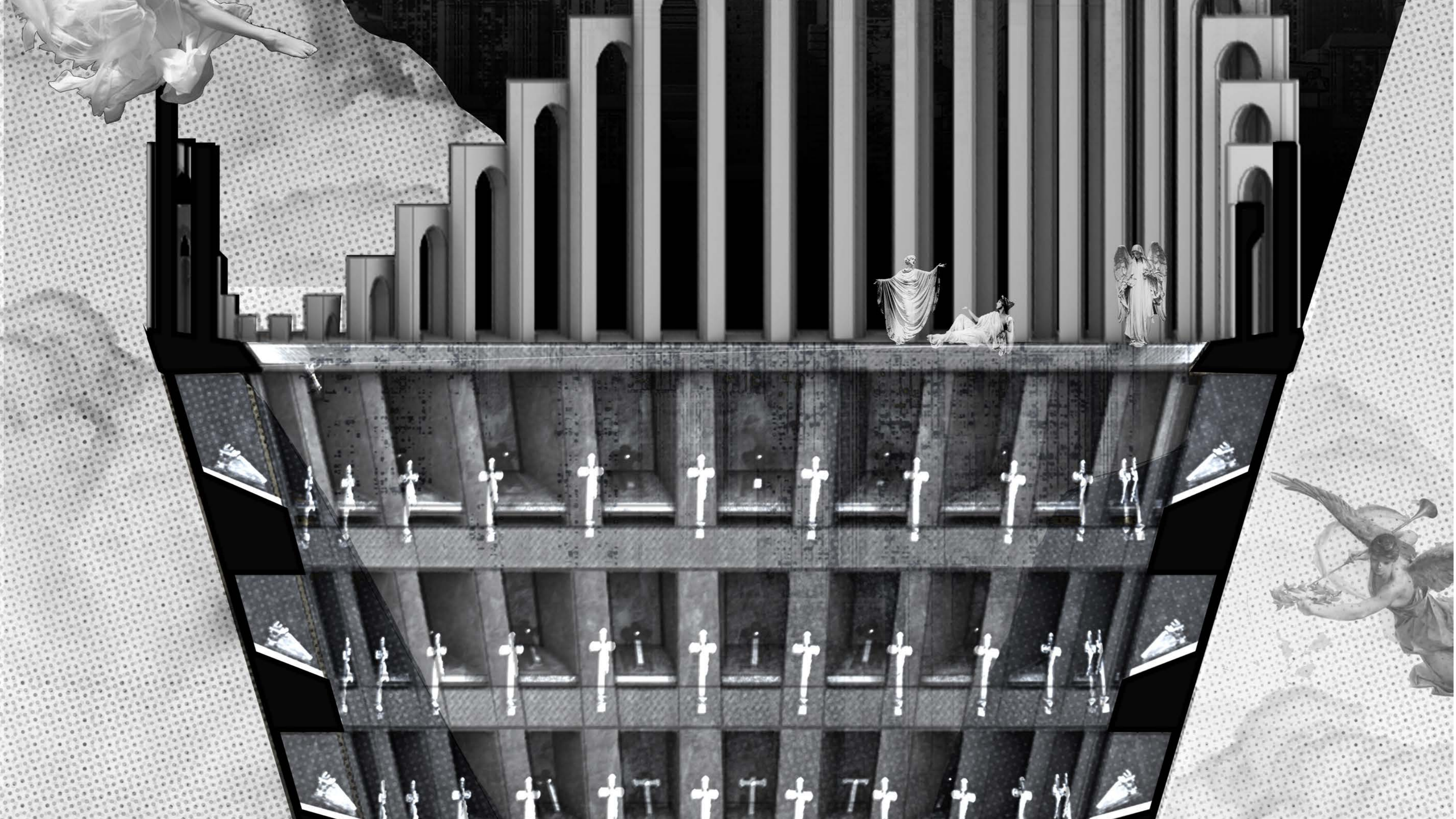
THE PORT IS AT THE VERY BOTTOM OF OSTRINGER AND OVER SOFILIA, AND CONSISTS OF THREE SPACES: GRAVEYARD, CROWN AND ALTAR.



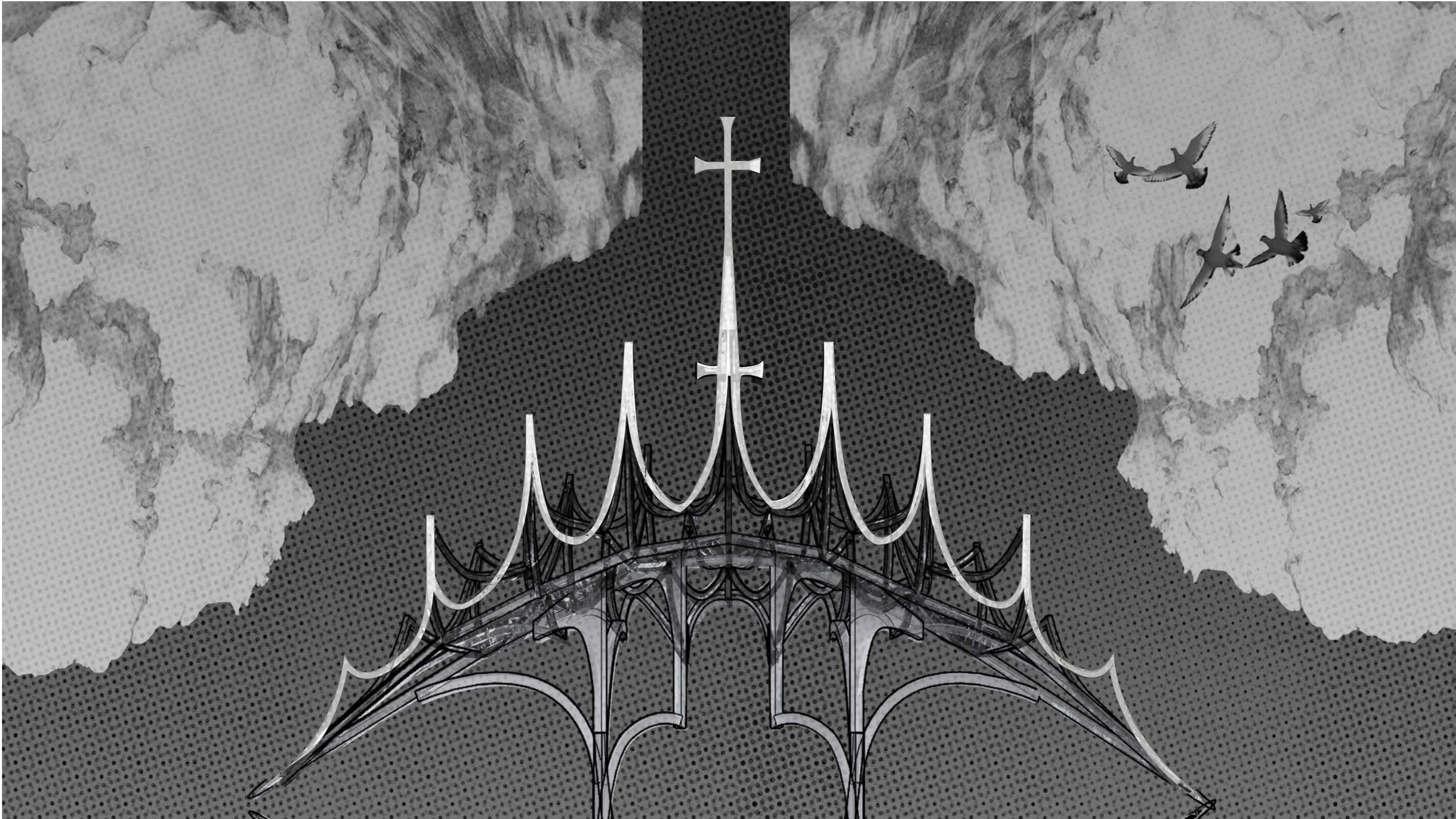
“THE PORT”

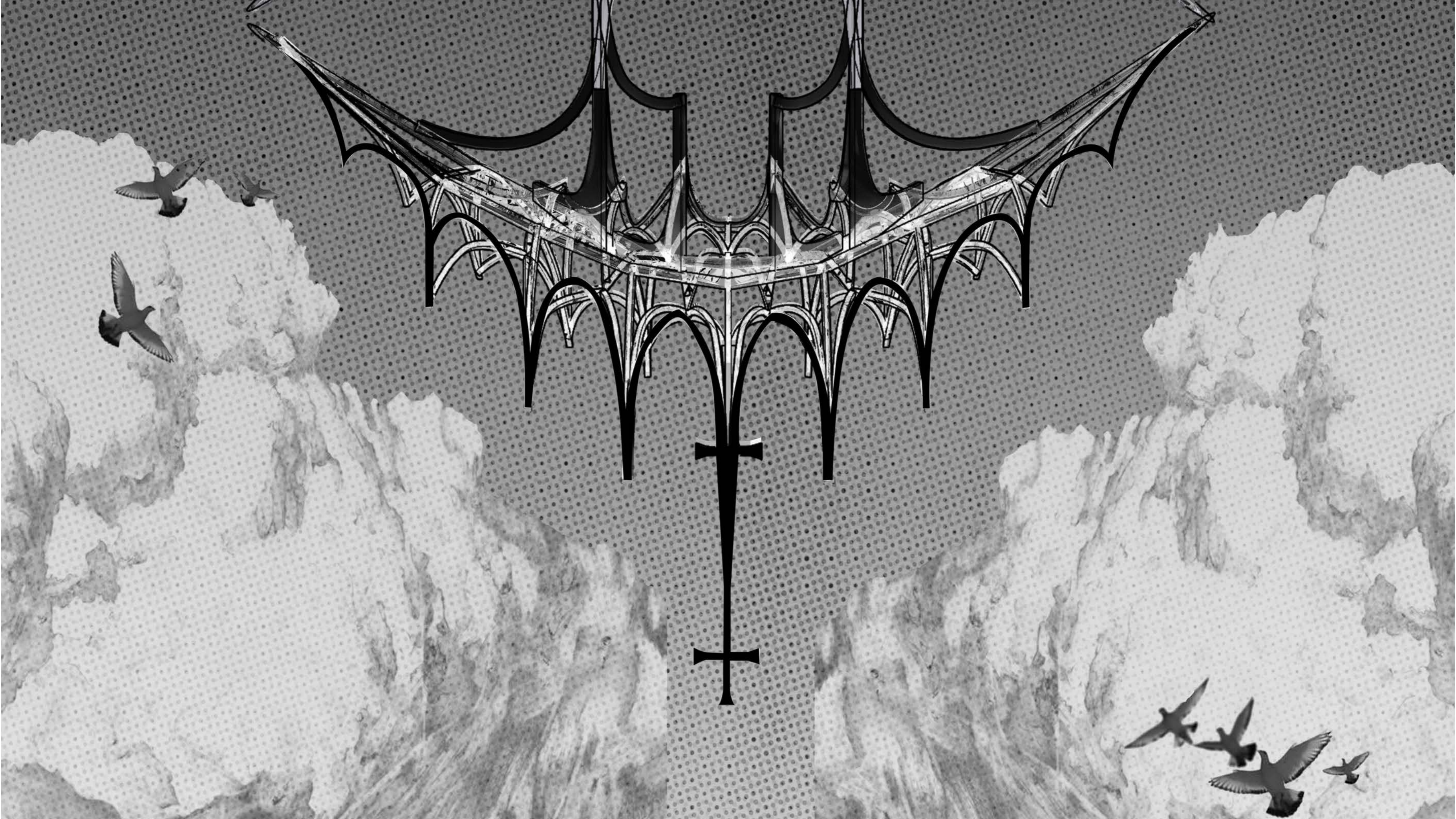


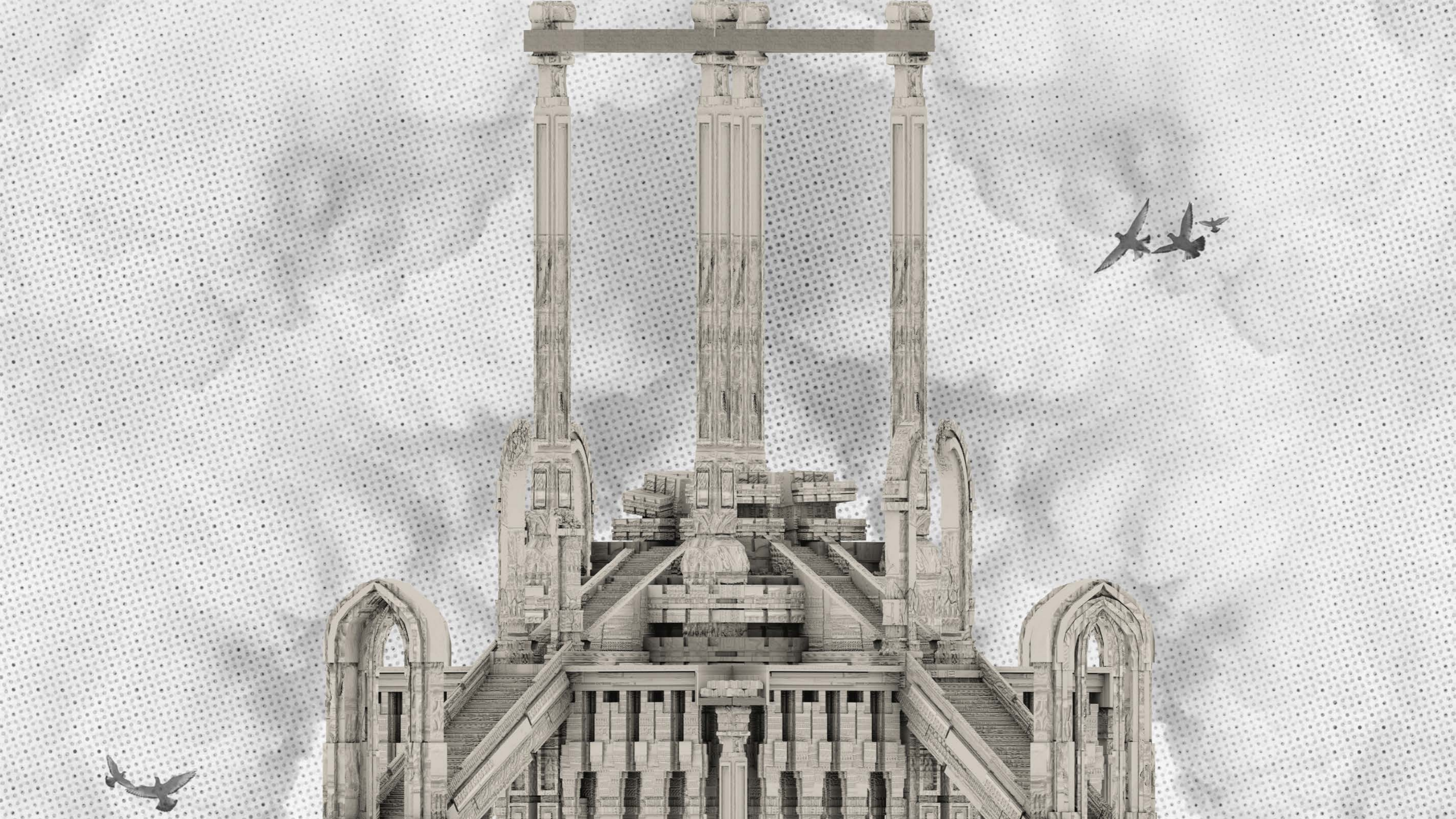


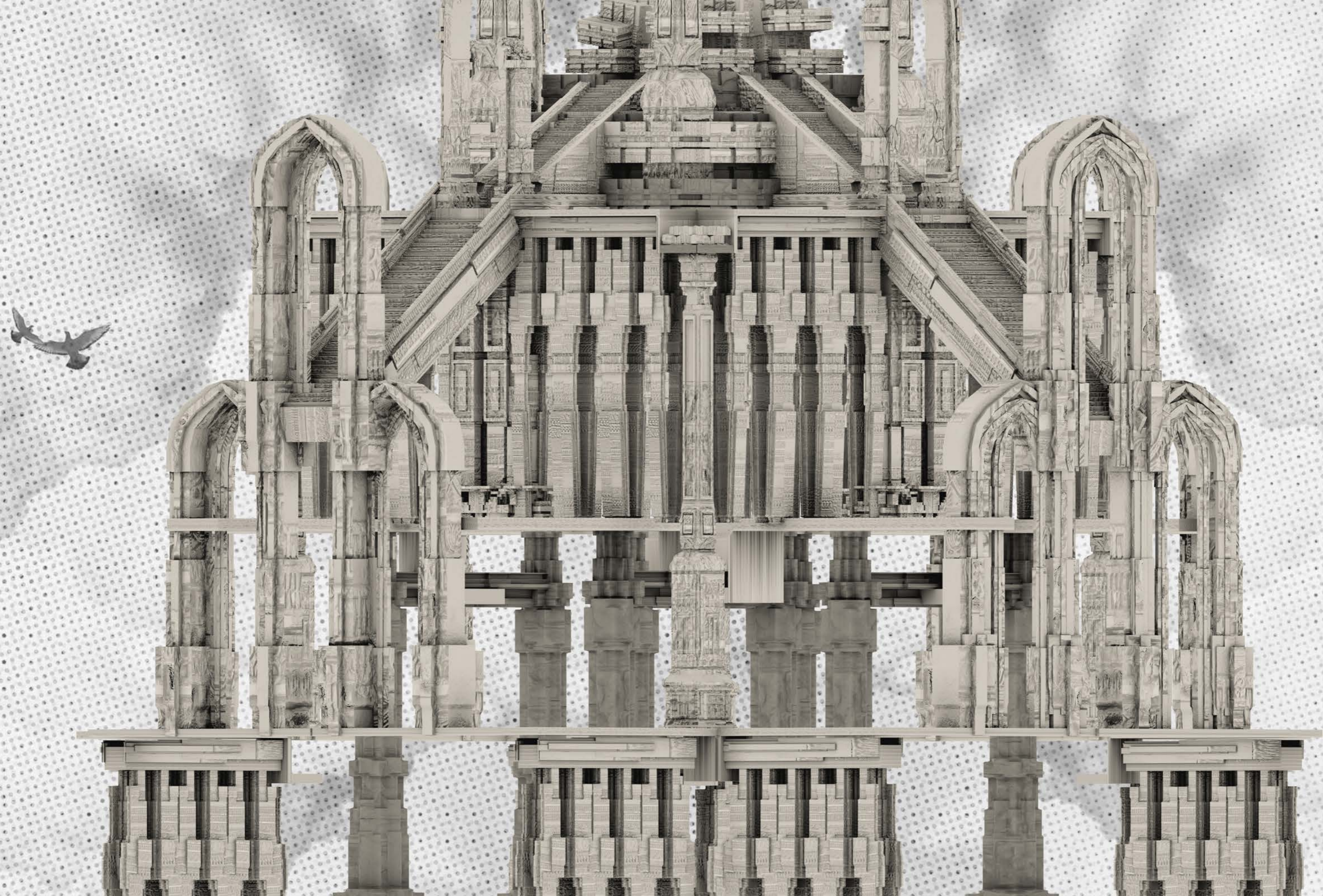








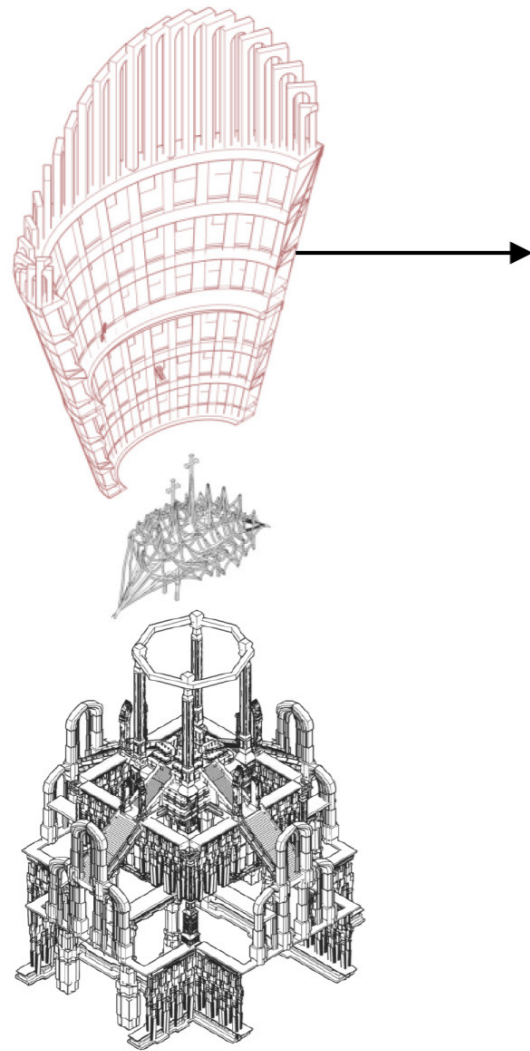






GRAVEYARD ANALYSIS

“ THE LOWEST FLOOR OF OSTINGER. ”

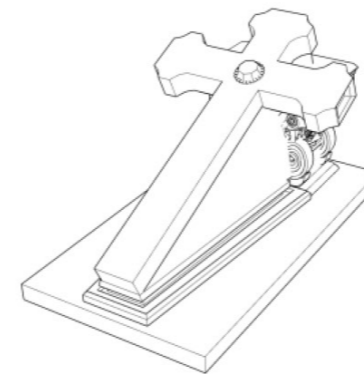
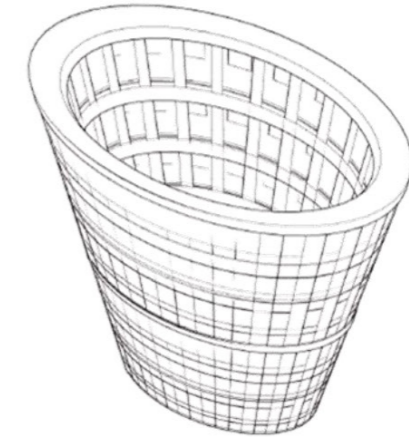
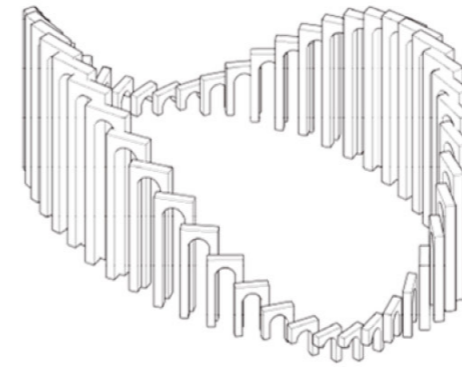


STRUCTURE COMPOSITION:

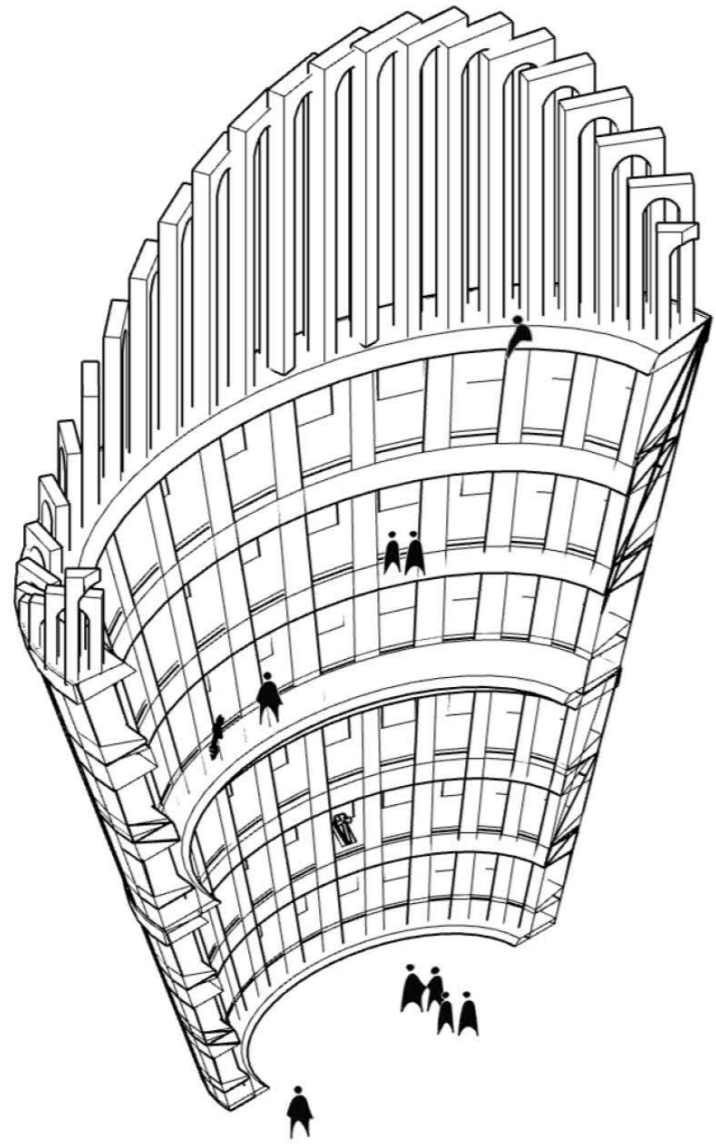
THE CEMETERY IS DIVIDED INTO UPPER AND LOWER SECTIONS, AND THE OVERALL STRUCTURE IS A GRID SPACE ARRANGED IN A CASCADE.

ELEMENTAL ANALYSIS:

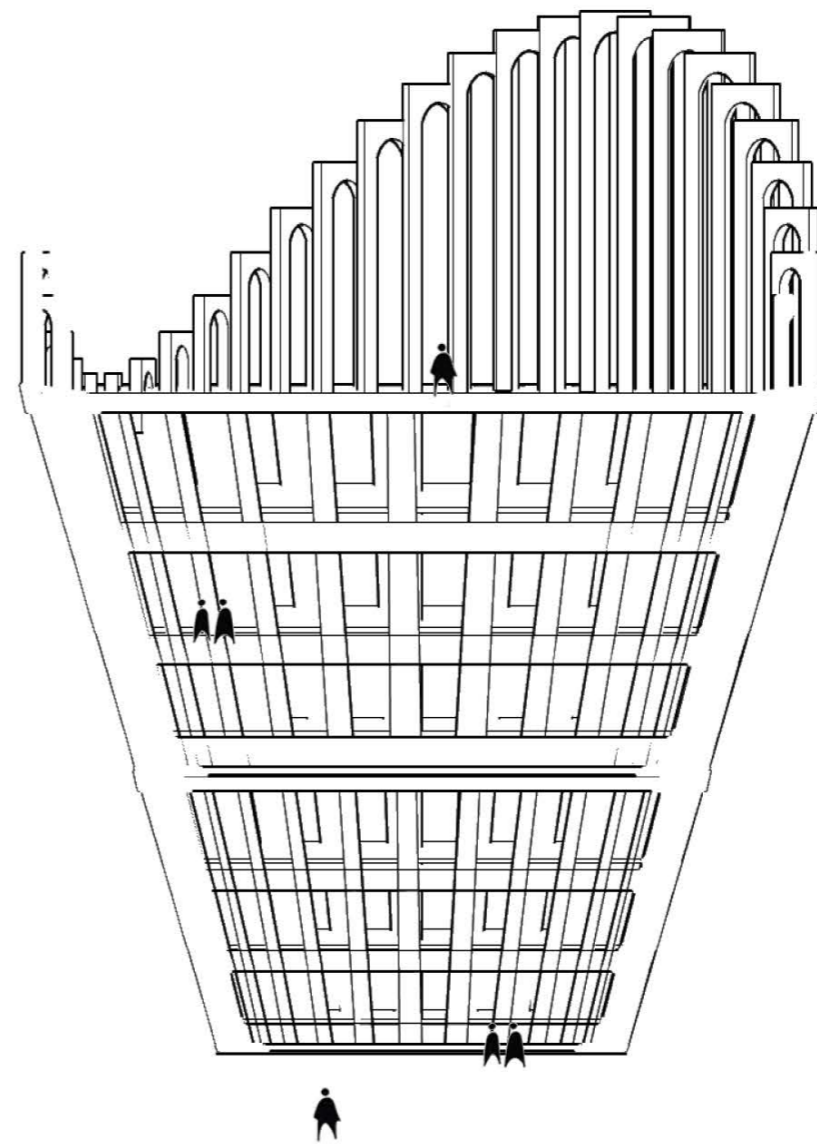
MAIN VISUAL ELEMENTS :
CROSSES AND TOMBS
ARCHITECTURAL STYLE:
GOLD, HARD AND BRUTALIST



HUMAN SCALE

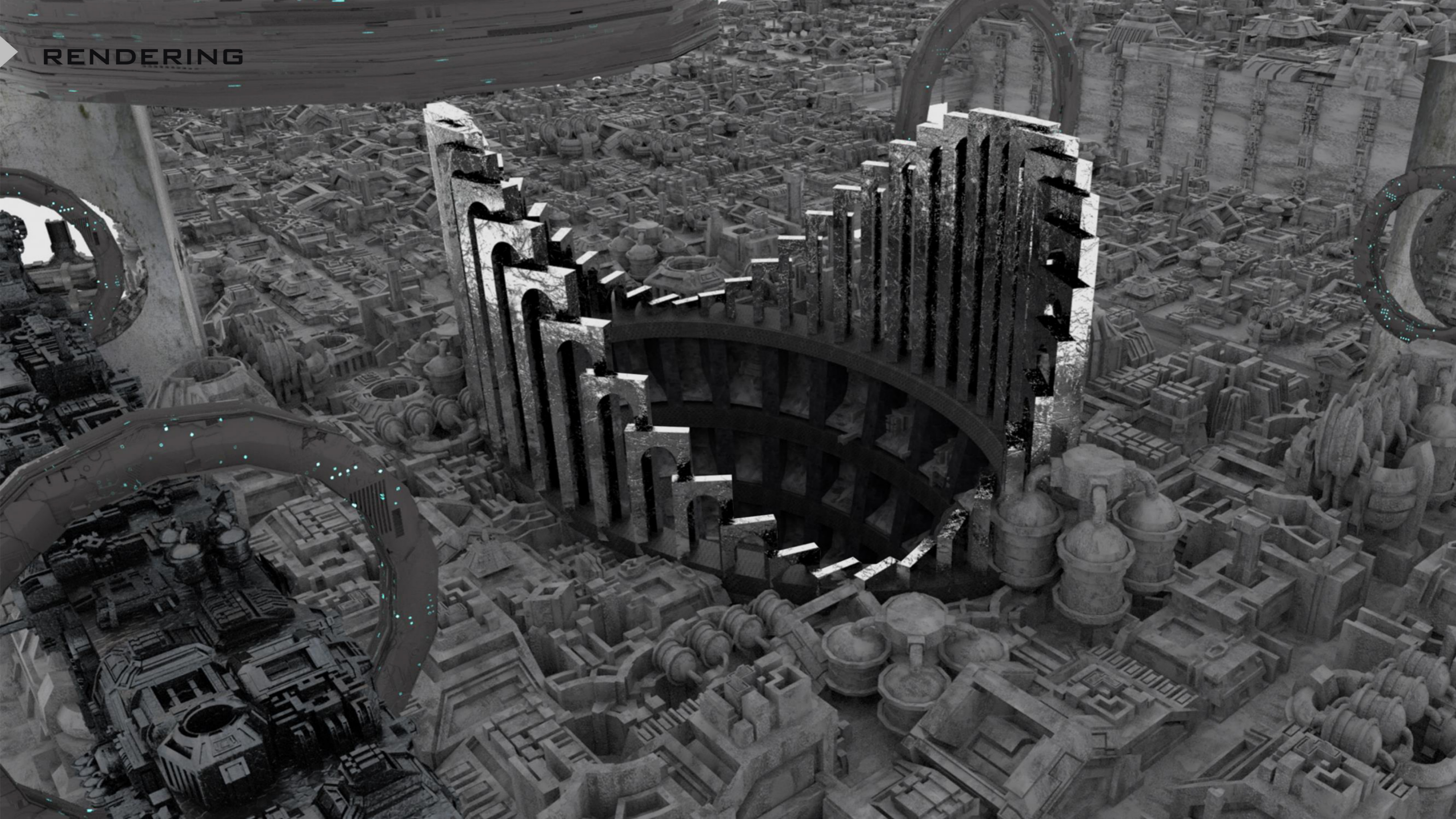


PERSPECTIVE SECTION

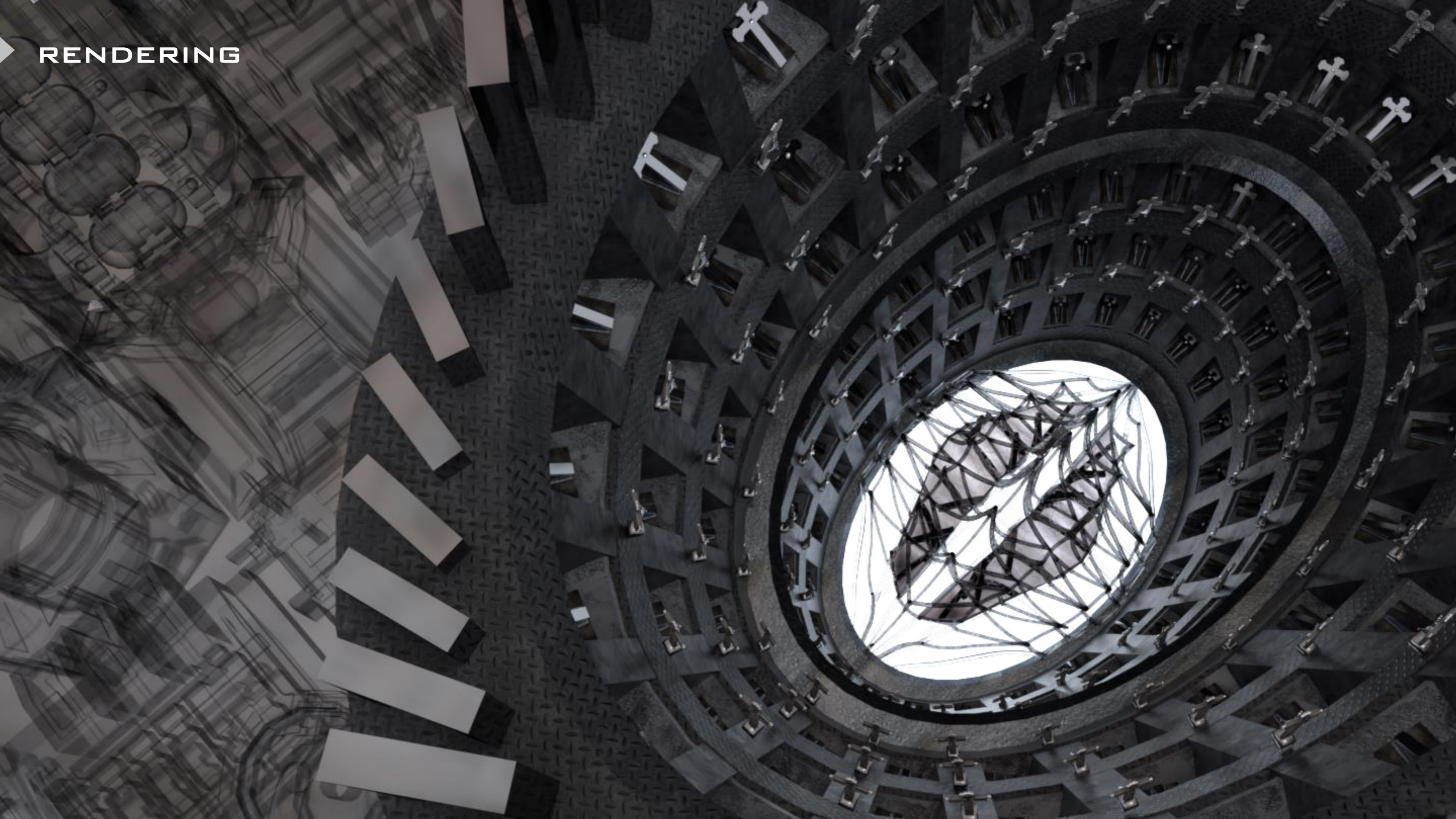


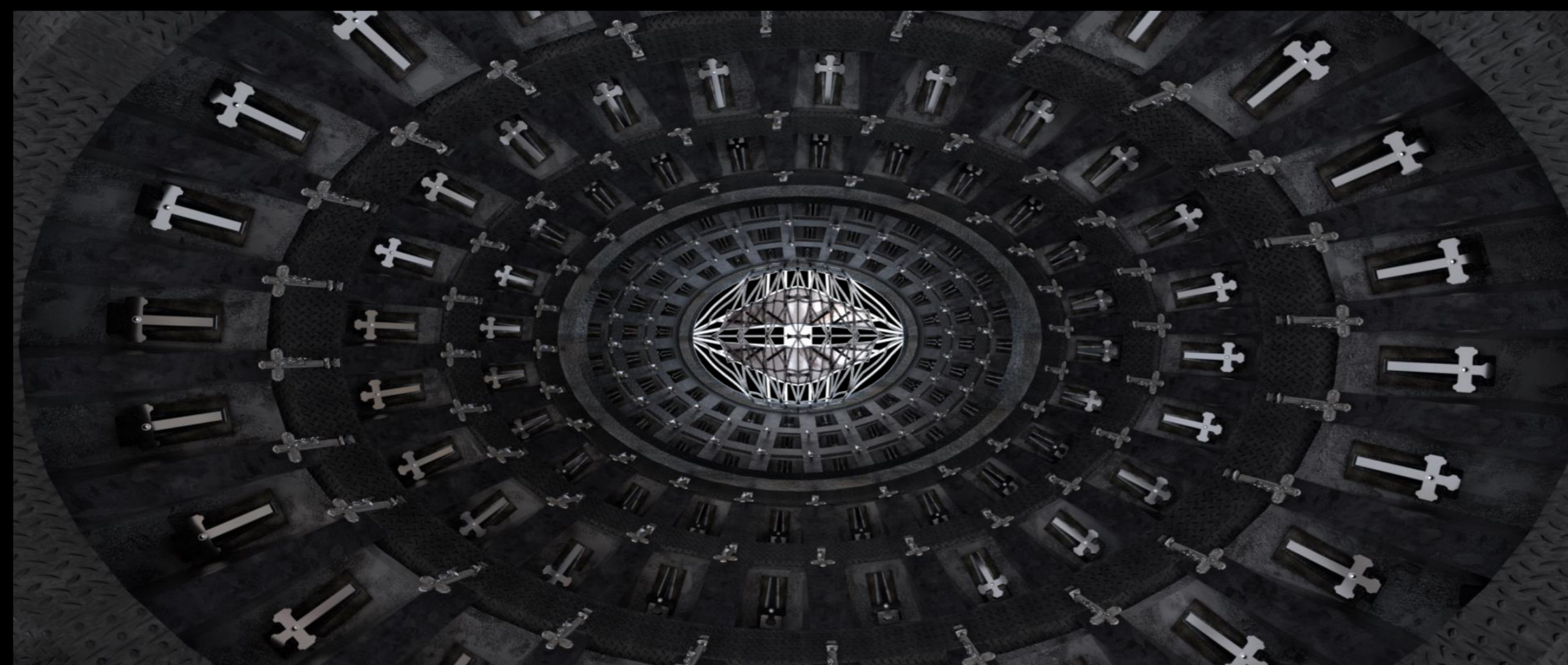
FRONT VIEW SECTION

RENDERING



▶ RENDERING

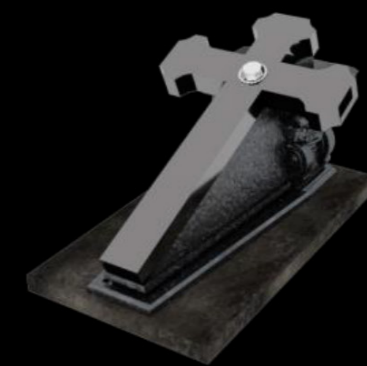




TOP VIEW

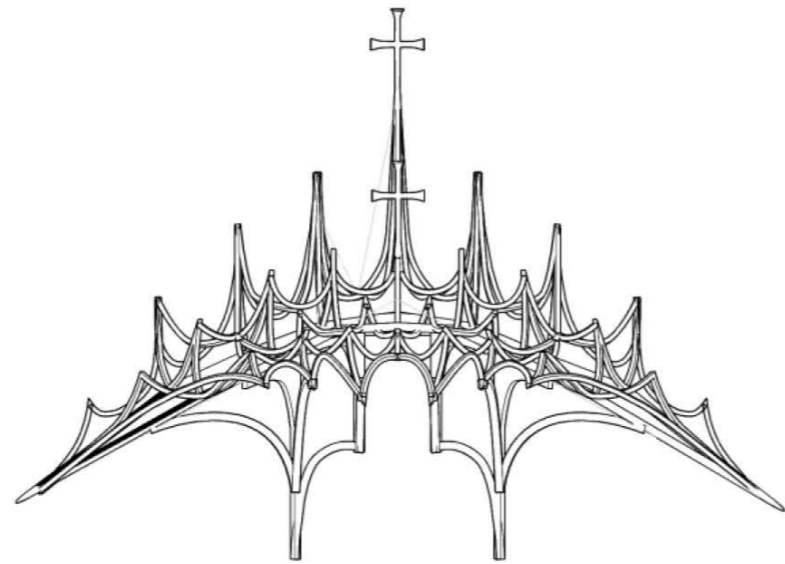
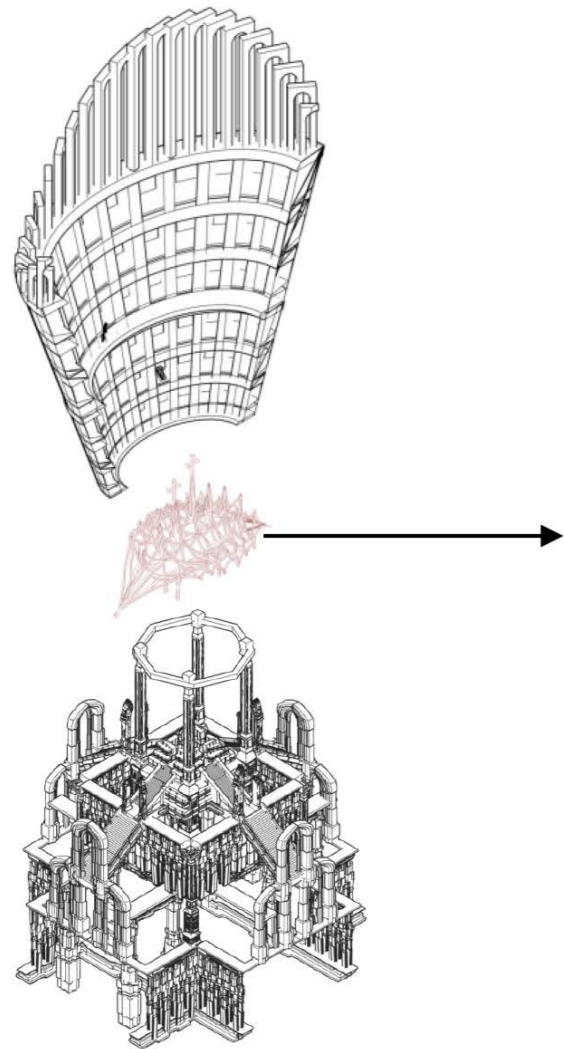


PERSPECTIVE DRAWING



CROWN ANALYSIS

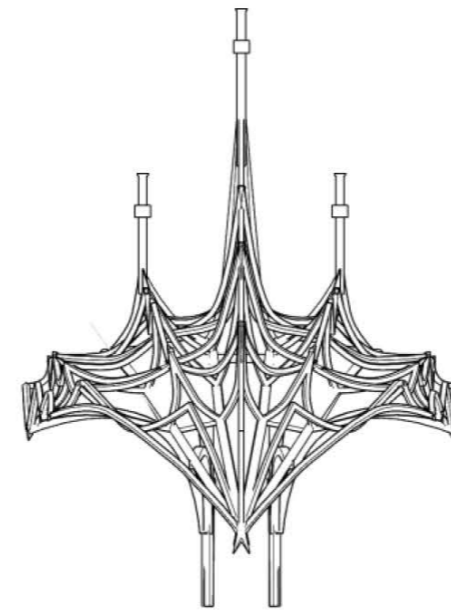
“FLIPPING SPACE, UP AND DOWN”



STRUCTURE COMPOSITION:

GROWN IS A SPACE THAT FLIPS UP AND DOWN AND IS PART OF WHAT FORMS AUSTINGER AND SOPHIA.

IT IS BOTH THE FLOOR OF THE AUSTINGER AND THE CEILING OF THE SOPHILIA.

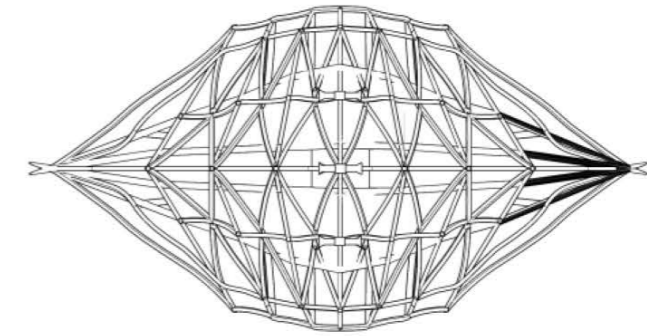


ELEMENTAL ANALYSIS:

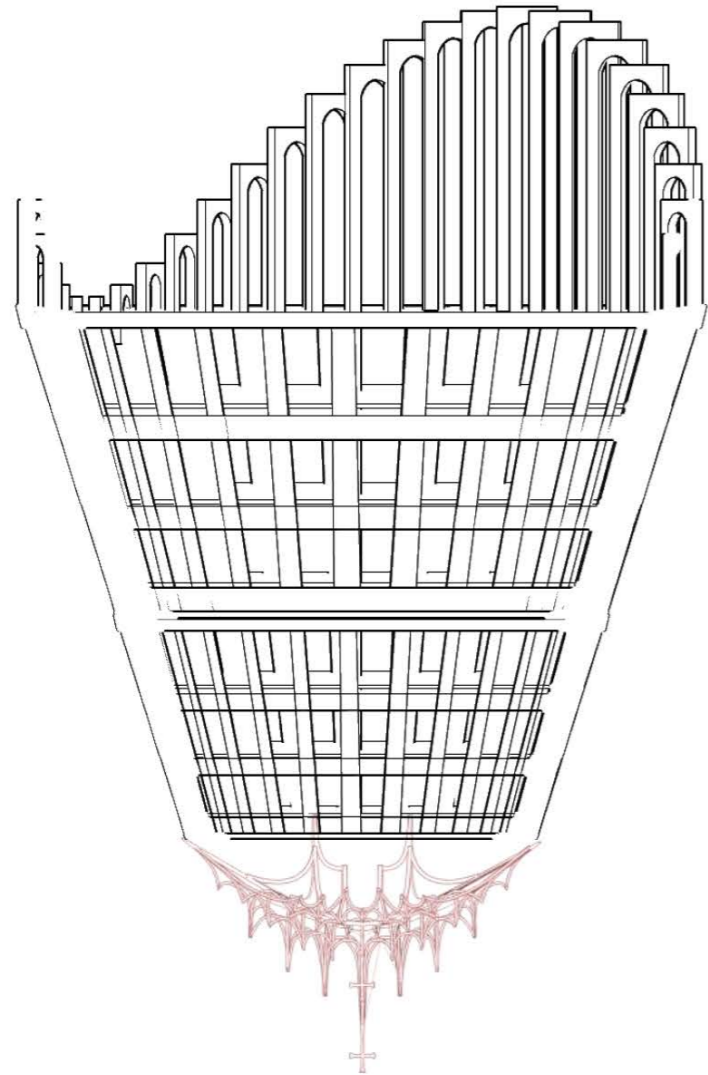
THE CROWN NEEDS TO SATISFY BOTH A SENSE OF SERIOUSNESS AS PART OF THE CEMETERY AND A SENSE OF HOLINESS AS AN ALTAR.

KEYWORDS:

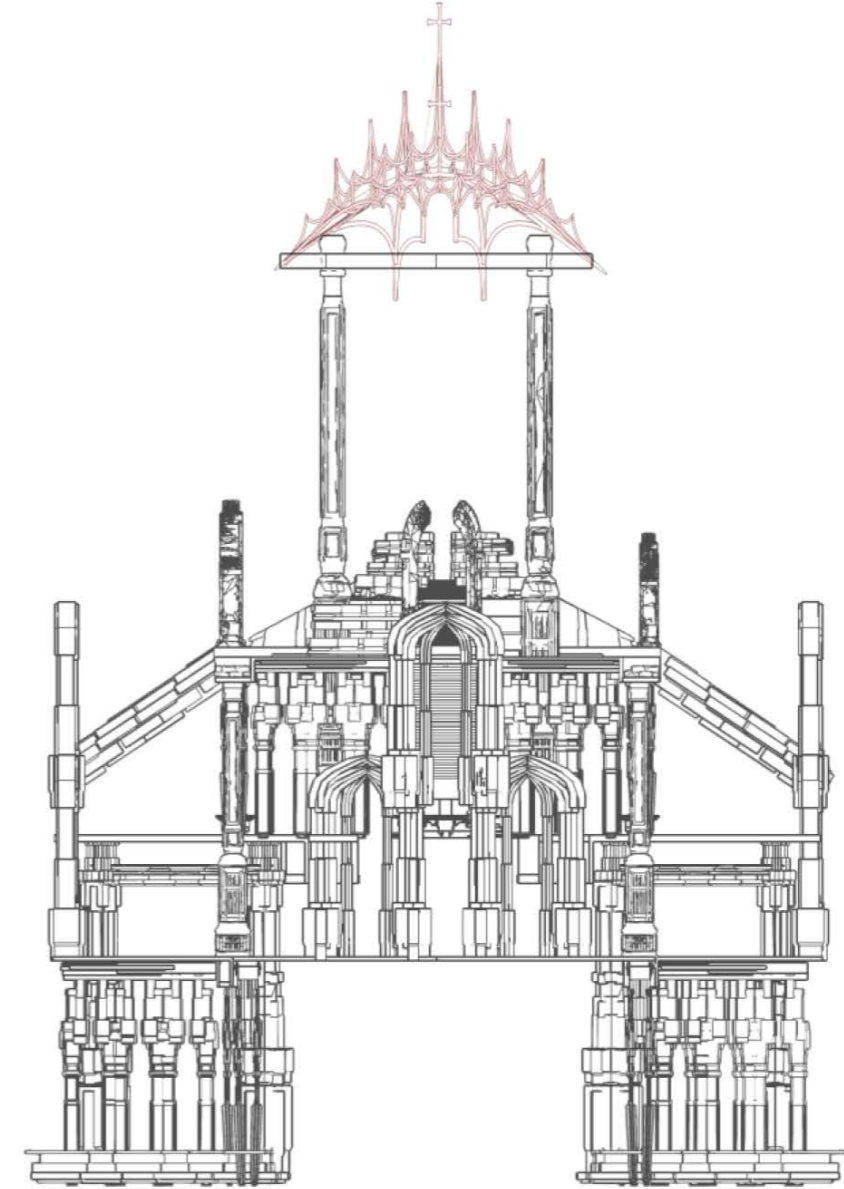
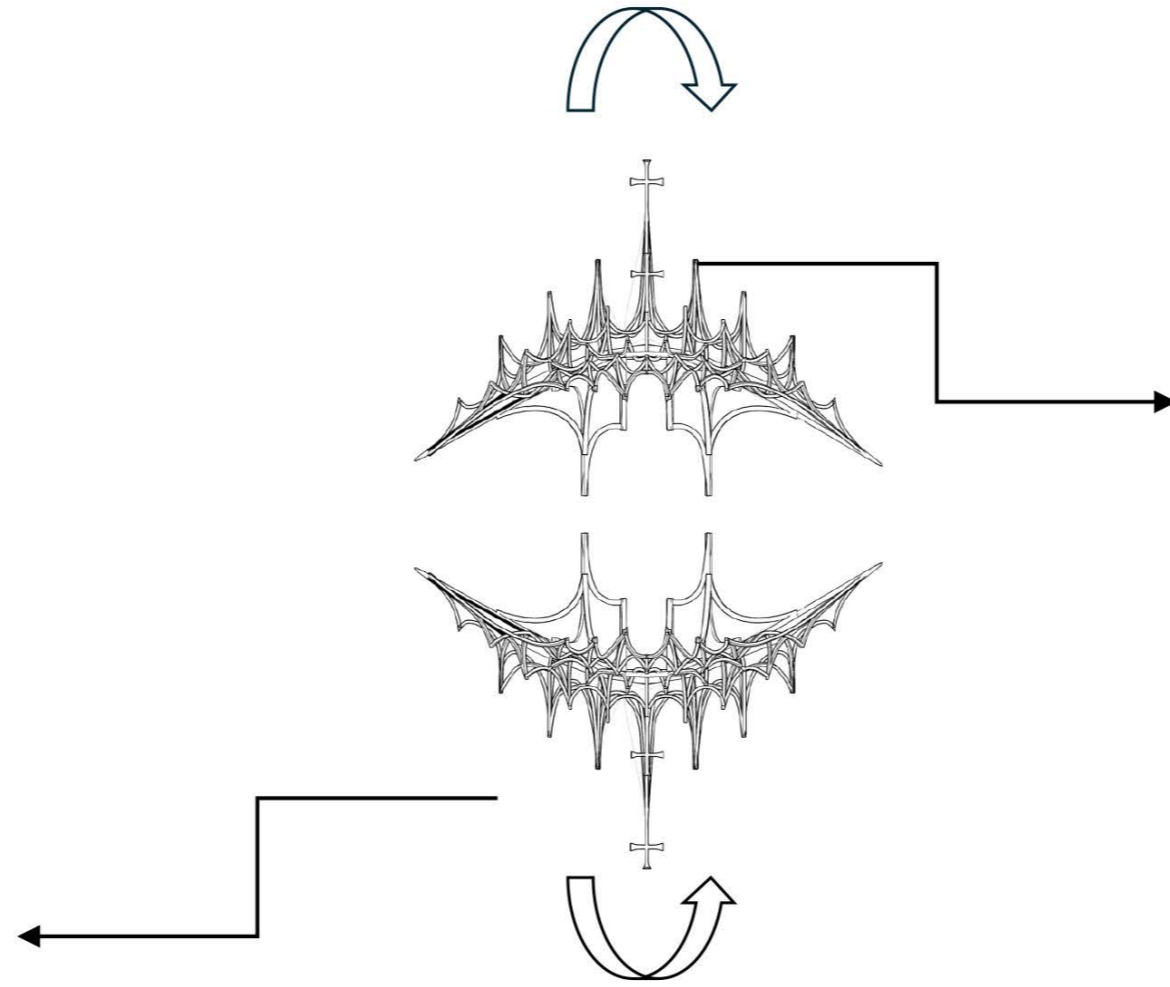
MOVABLE, LIGHTNESS, ORDERLINESS



CROWN ANALYSIS

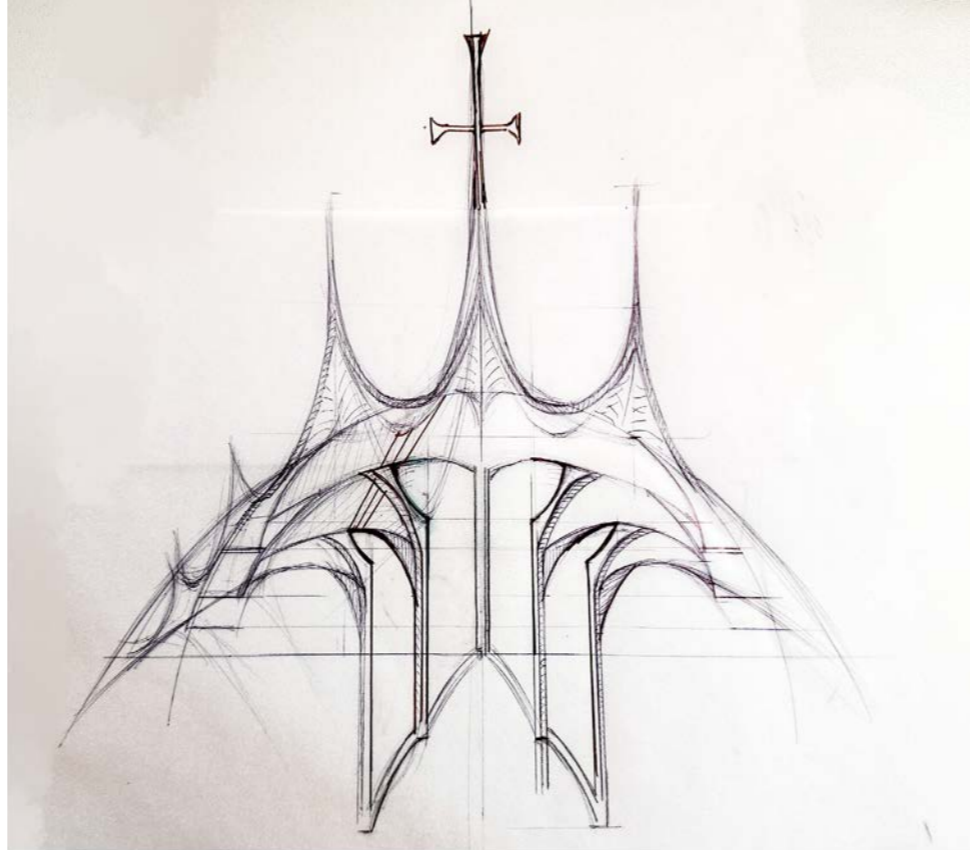
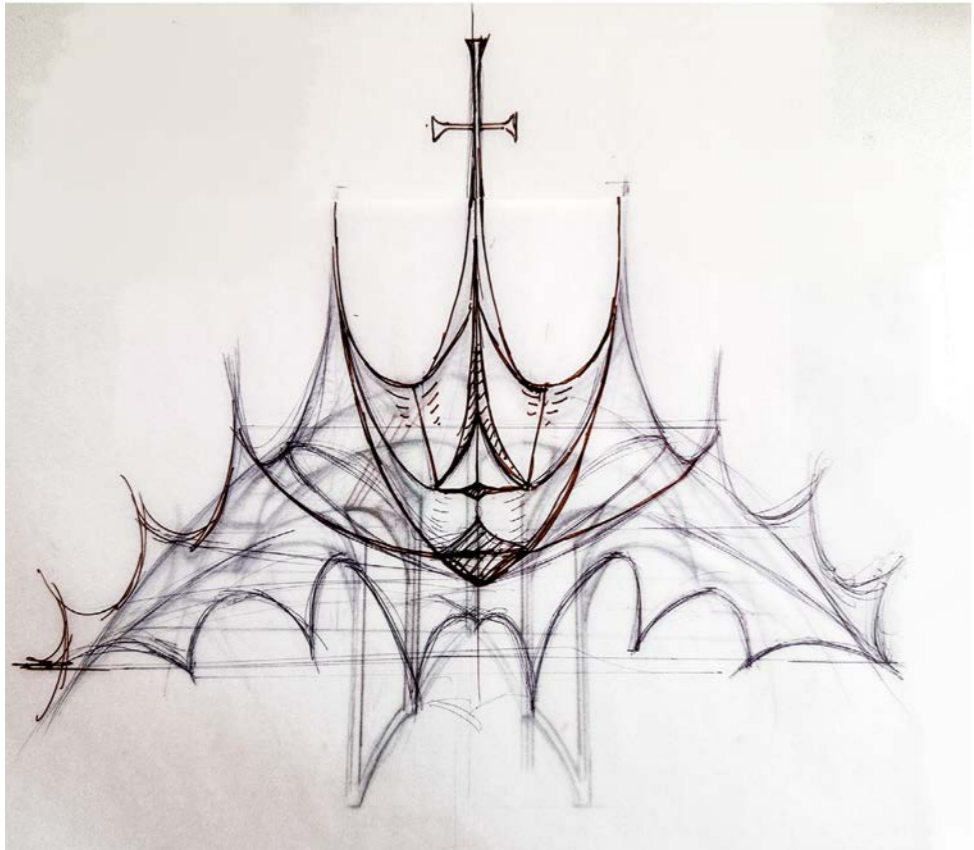


WHEN FLIPPED DOWNWARDS, IT
WILL FORM A COMPLETE CLOSED
SPACE WITH THE GRAVEYARD

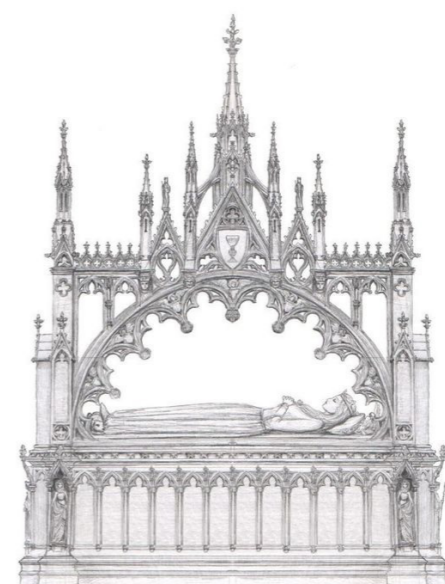
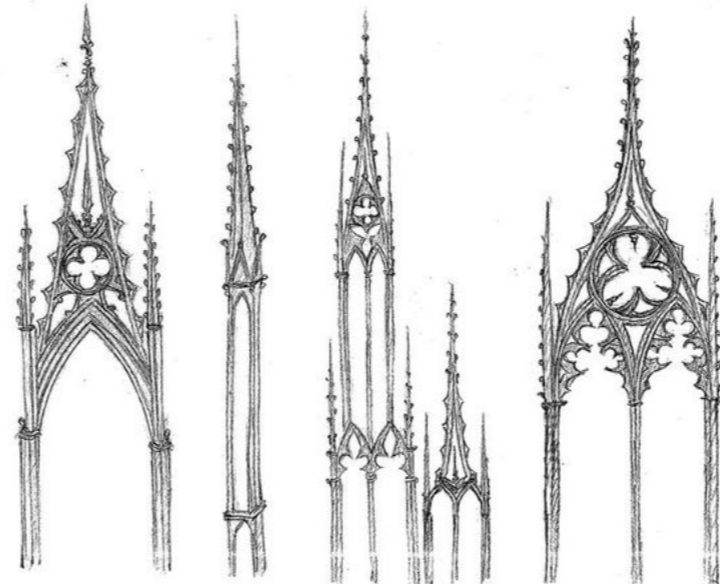
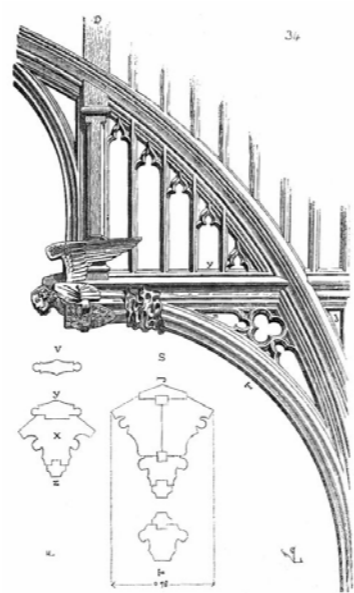
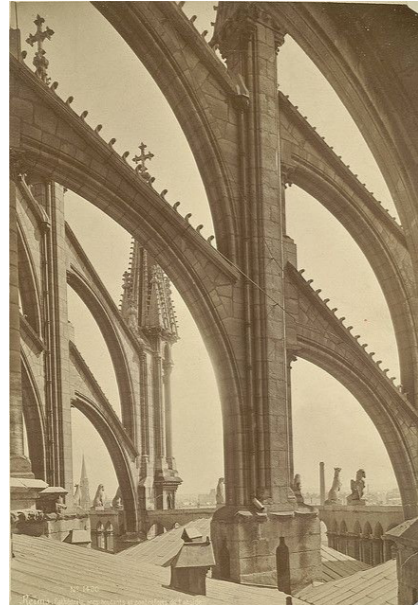


WHEN TURNED UPWARDS, IT WILL
FORM A COMPLETE CLOSED SPACE
WITH THE ALTAR

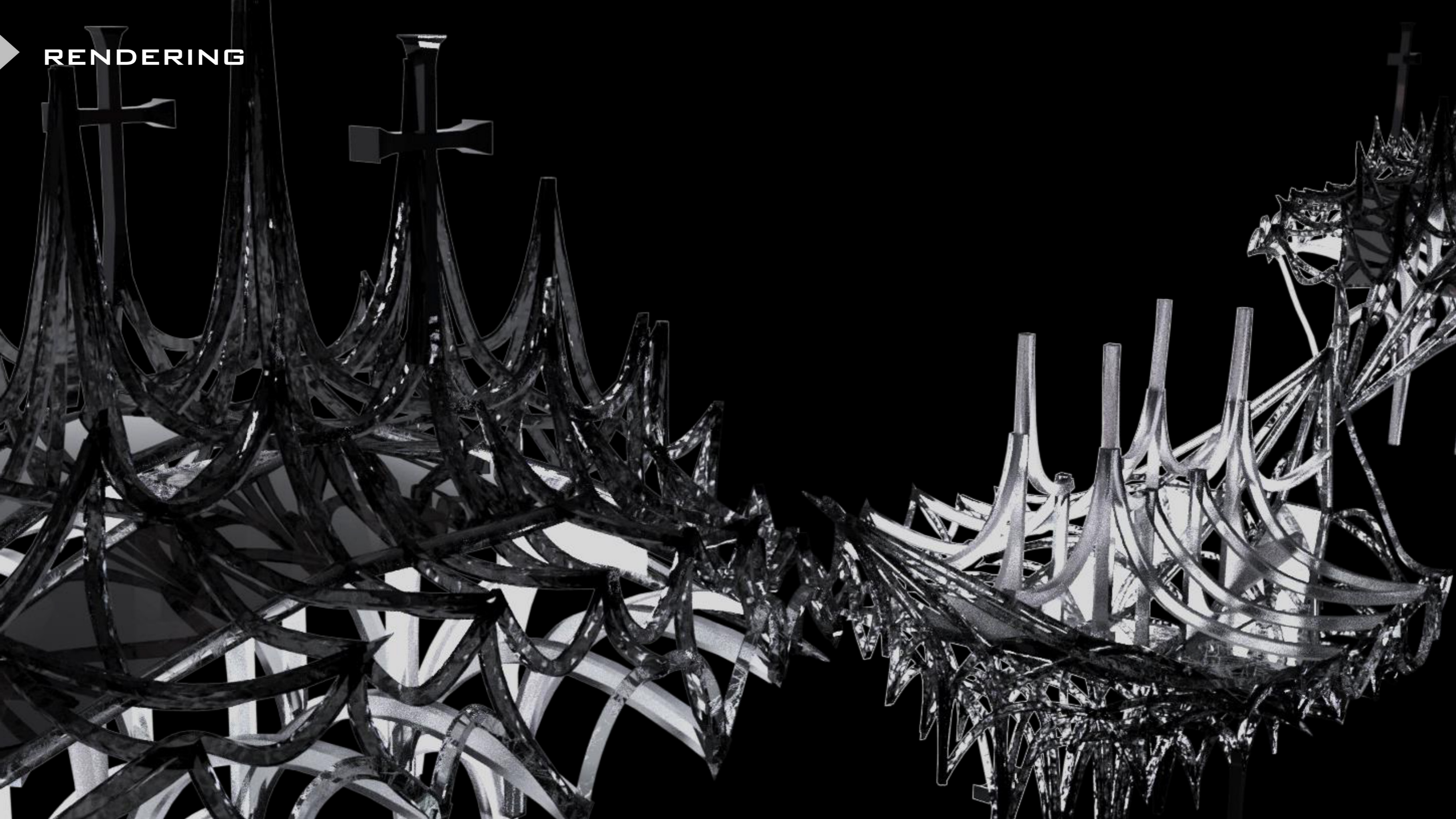
FLIPPED SPACE (DRAFT)



REFERENCE



RENDERING

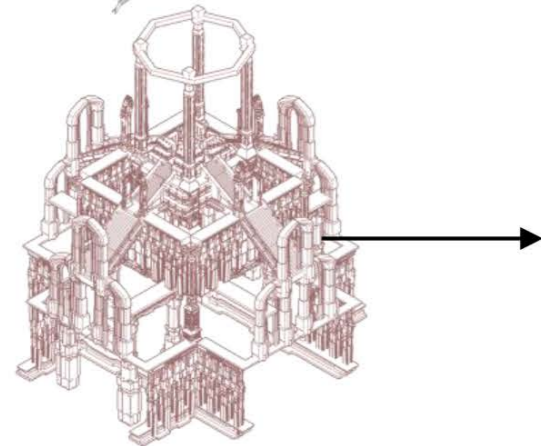
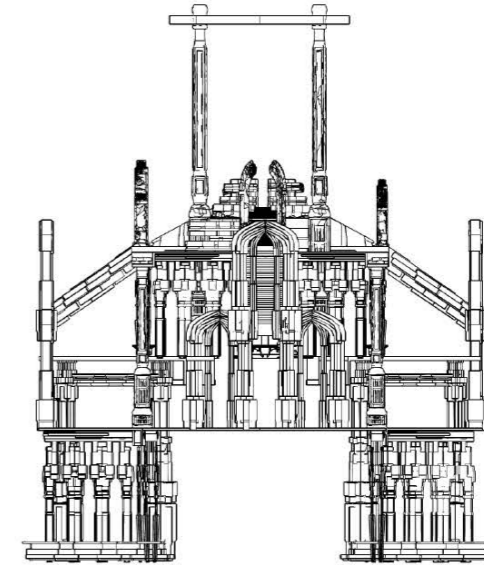
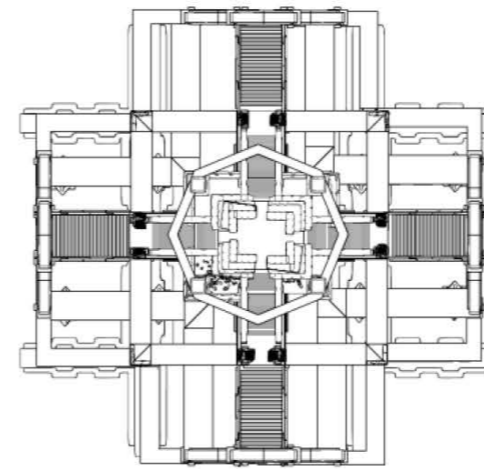
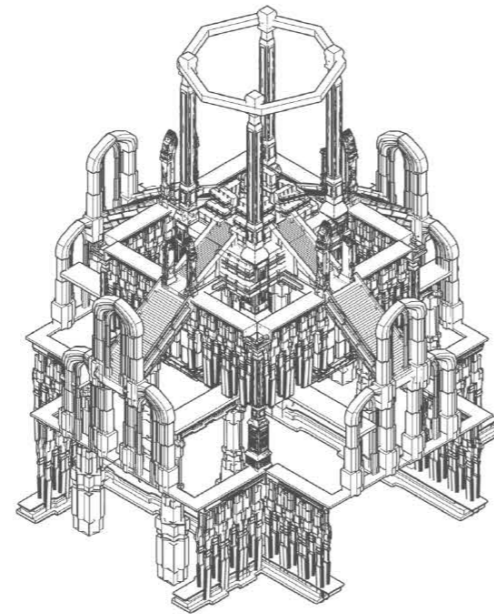
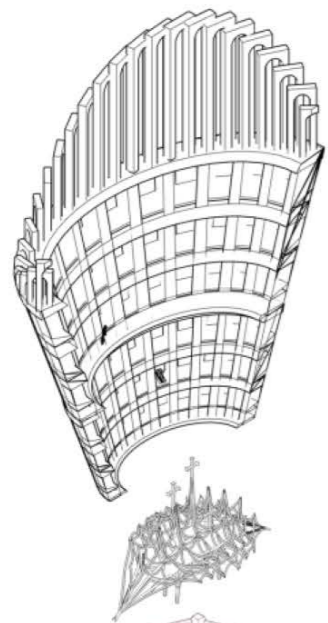


RENDERING



ALTAR ANALYSIS

"THE HIGHEST POINT OF SOFIA'S WORSHIP."



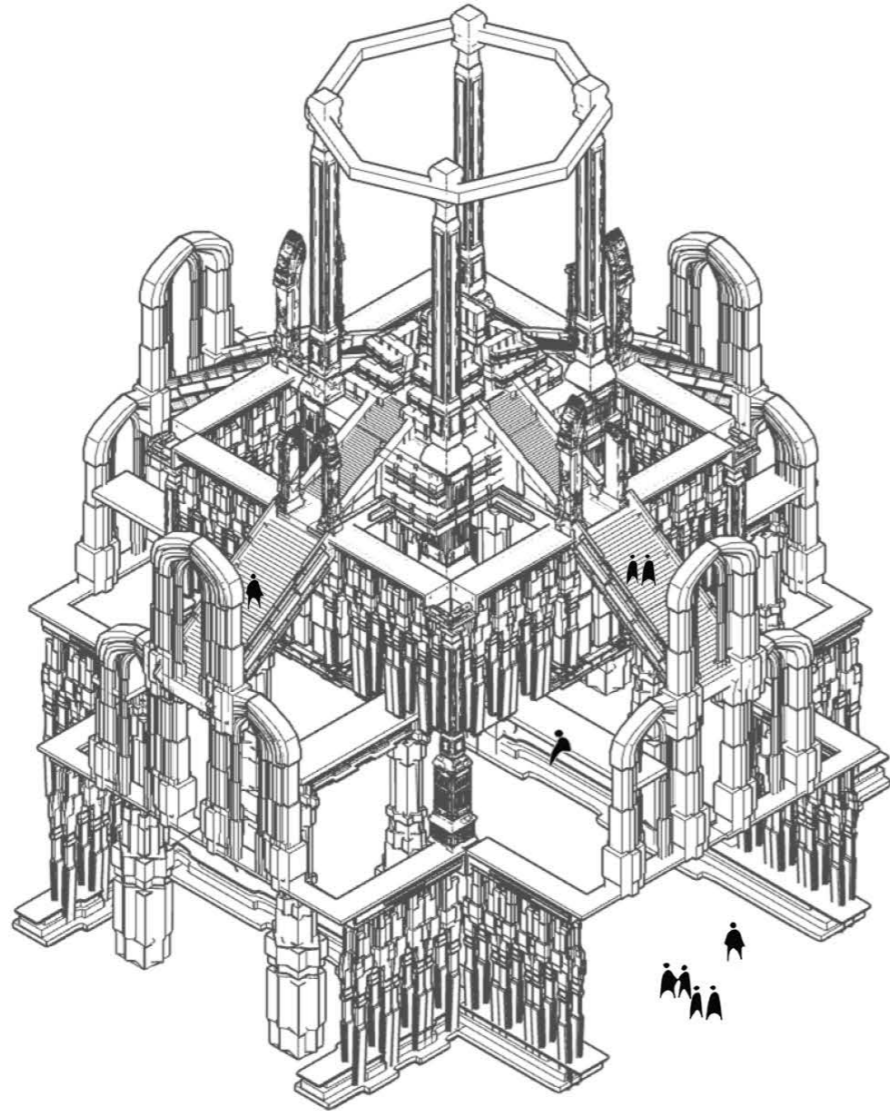
STRUCTURE COMPOSITION:

ALTAR IS CONSTRUCTED FROM A STACK OF STAIRS AND COLUMNS. IT IS THE MOST SACRED PLACE IN SOFIA, WHERE ONE CAN TRADE AND COMMUNICATE WITH THE "GODS".

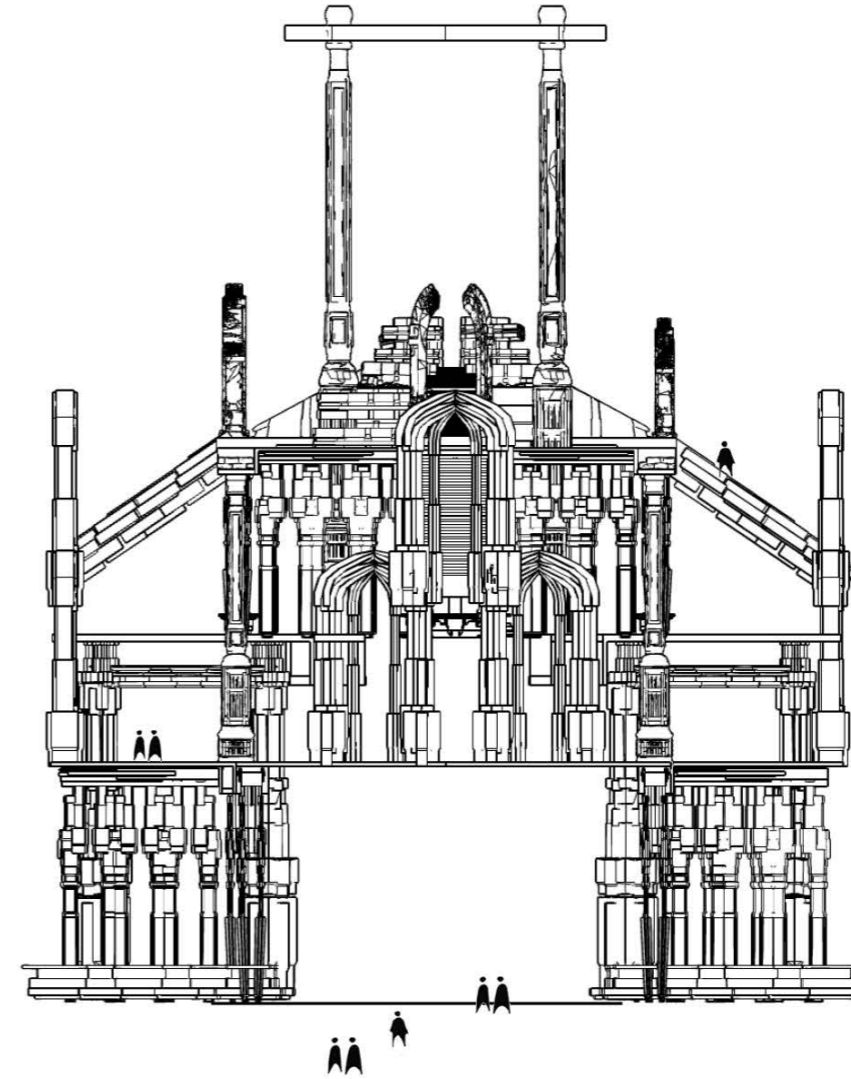
ELEMENTAL ANALYSIS:

THE ARCHITECTURE IS MEDIEVAL, PRIMITIVE. BROKENNESS AND STALENESS

HUMAN SCALE

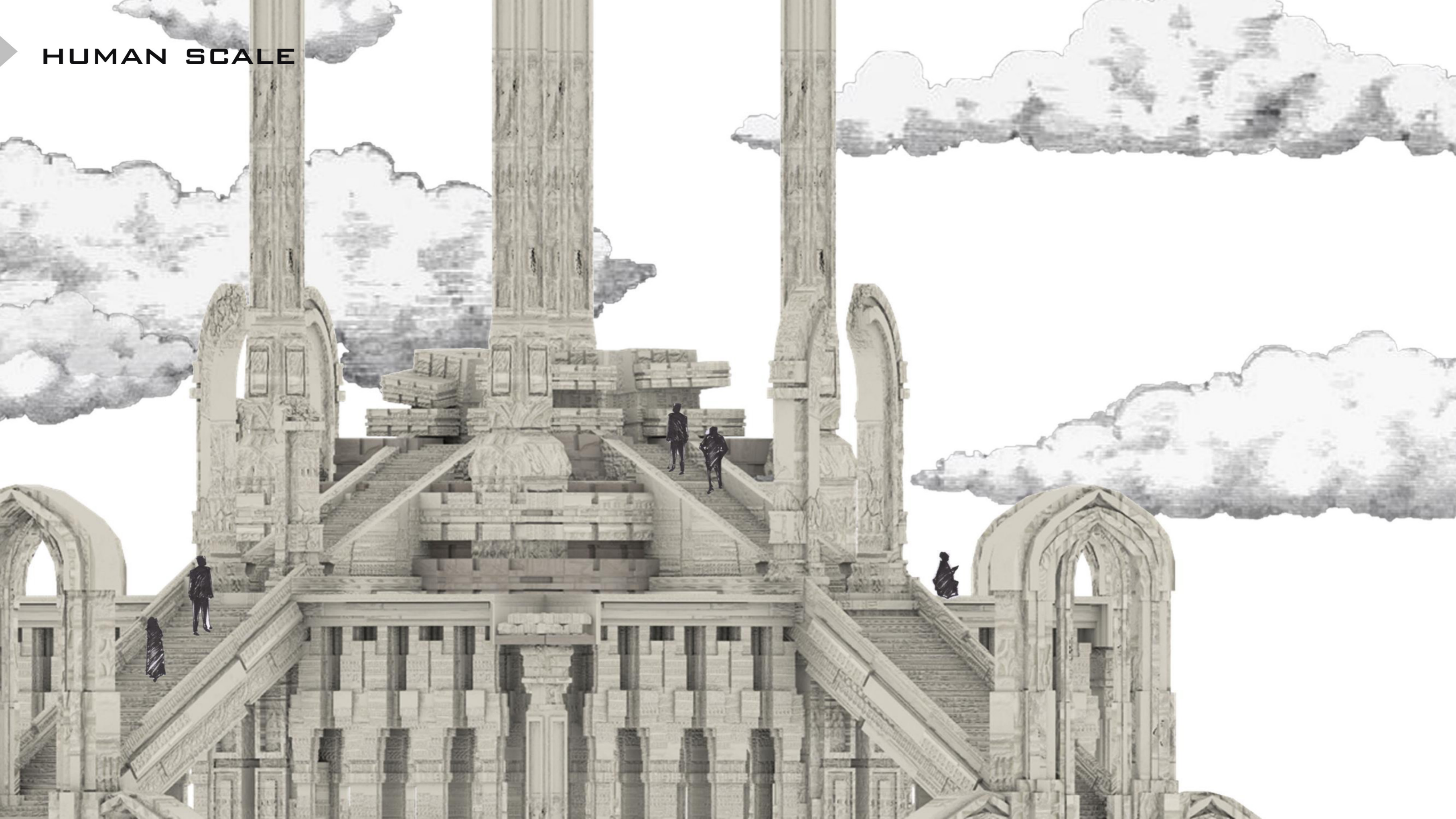


PERSPECTIVE SECTION



FRONT VIEW SECTION

HUMAN SCALE



RENDERING



RENDERING

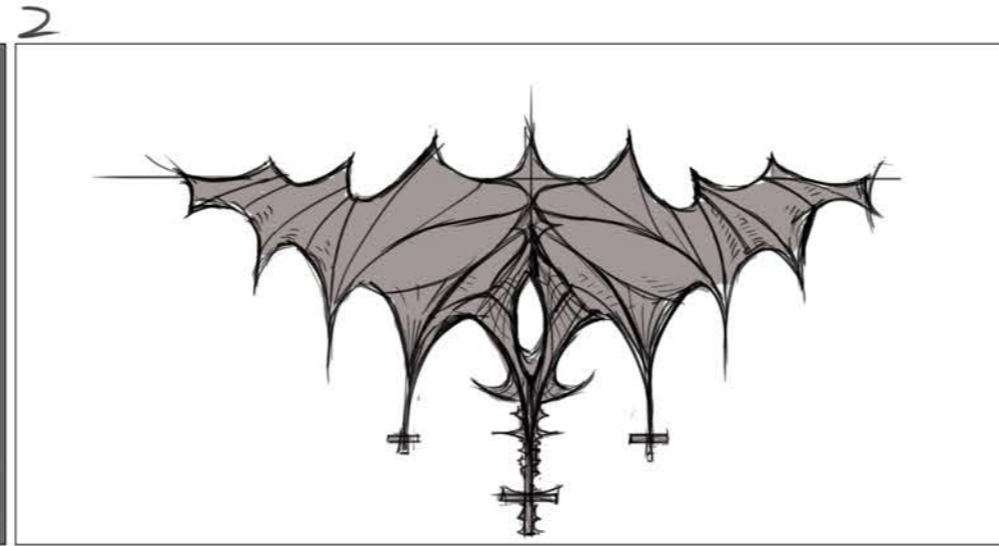
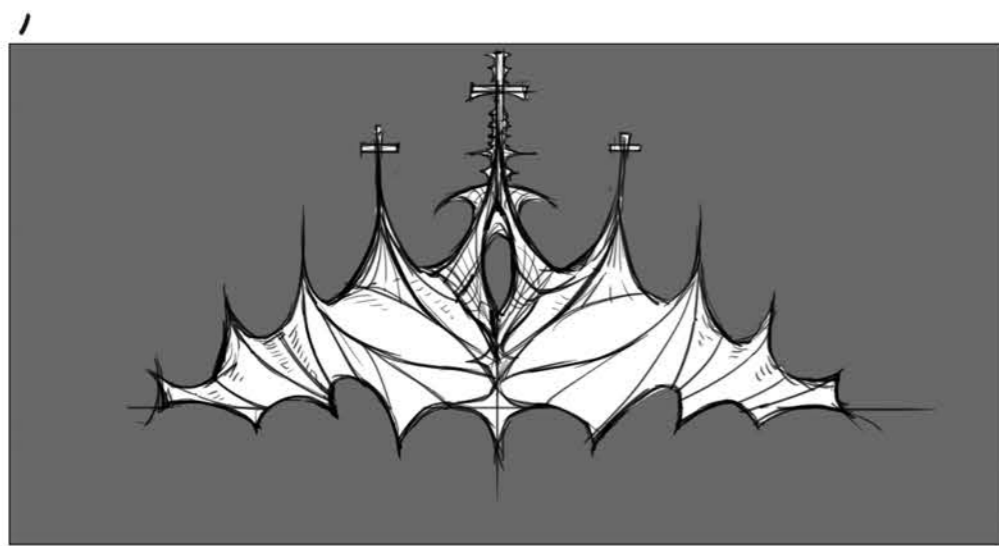


FINAL FILM INTRODUCTION

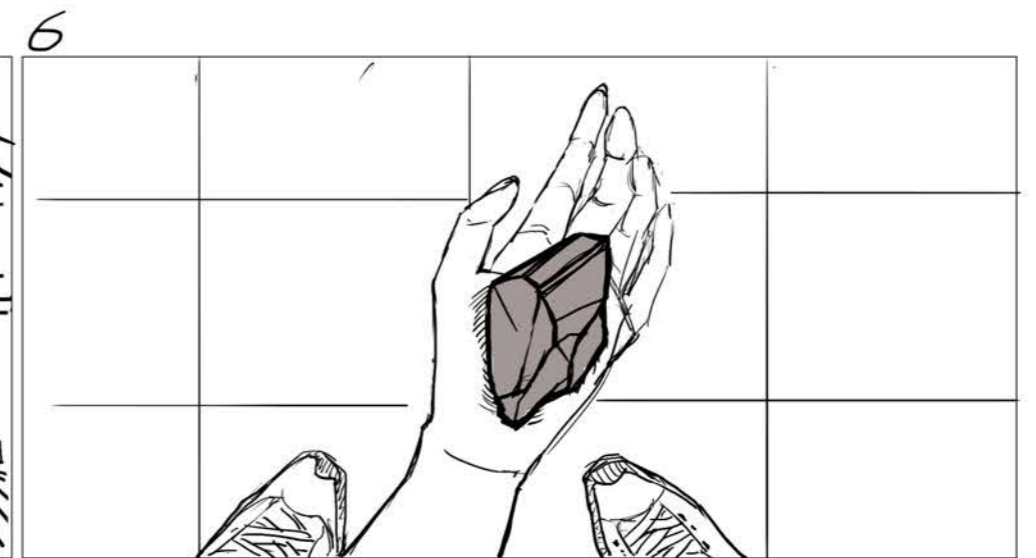
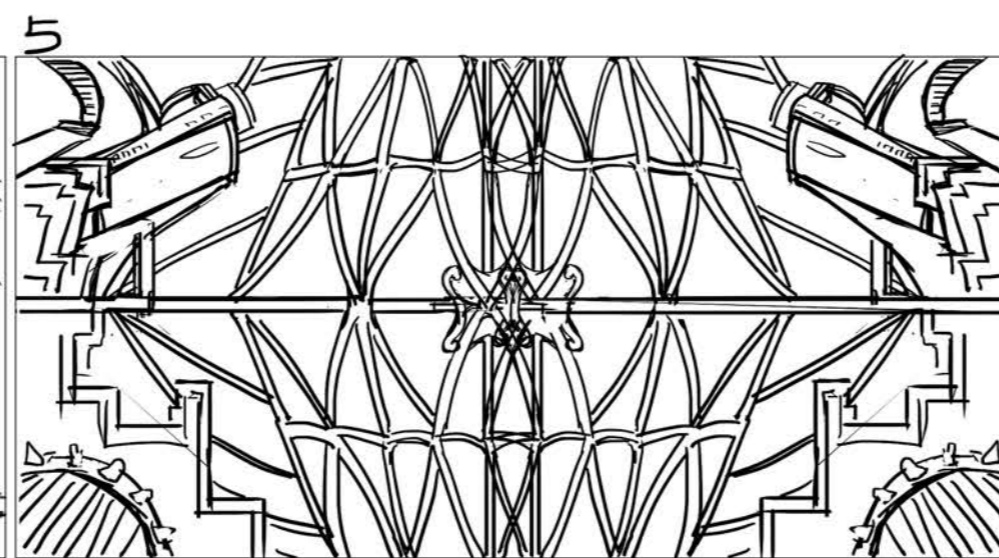
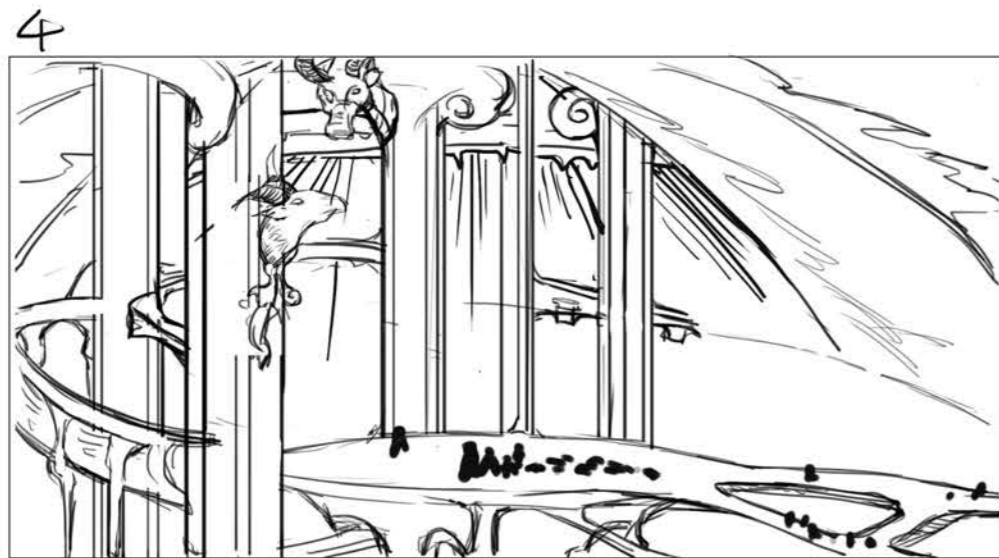
A whole introduction to the world of Avalon from the smuggler's point of view, including an explanation of the differences between Ostringer and Sophilia and the laws of connective space and material exchange between the two.

Explains why there are cognitive differences between the two worlds. Focuses primarily on the composition of Port, the connecting part of the upper and lower worlds

FINAL FILM STORYBOARD



UP AND DOWN
Flip it once, Two Universes
Welcome to AVALON

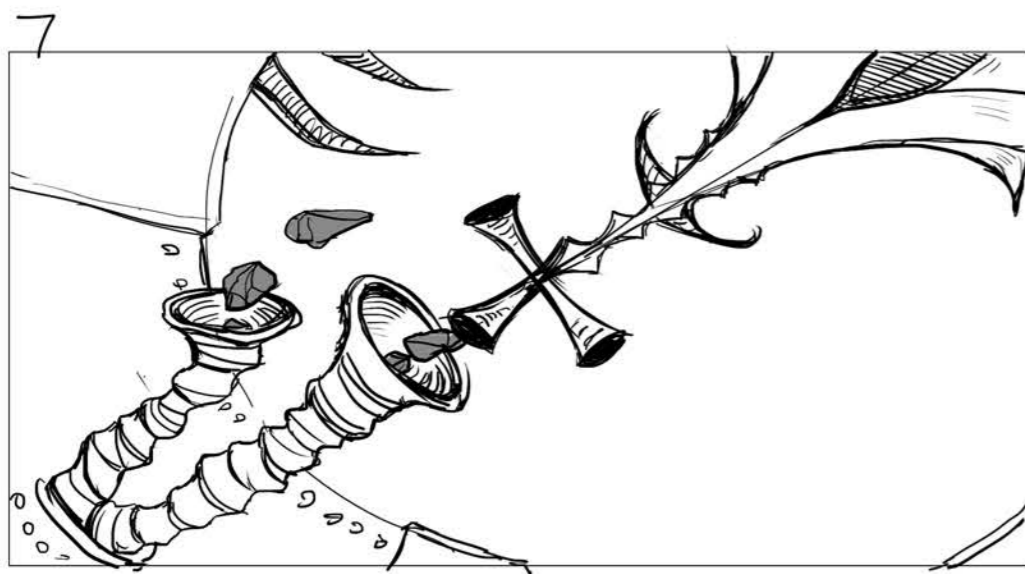


Some people are born believing in a "god" because it is their only faith and hope in this deserted land. Hunger, poverty, and primitiveness force them to come to this great altar with their gifts and pray to the "god" above them for shelter and resources.

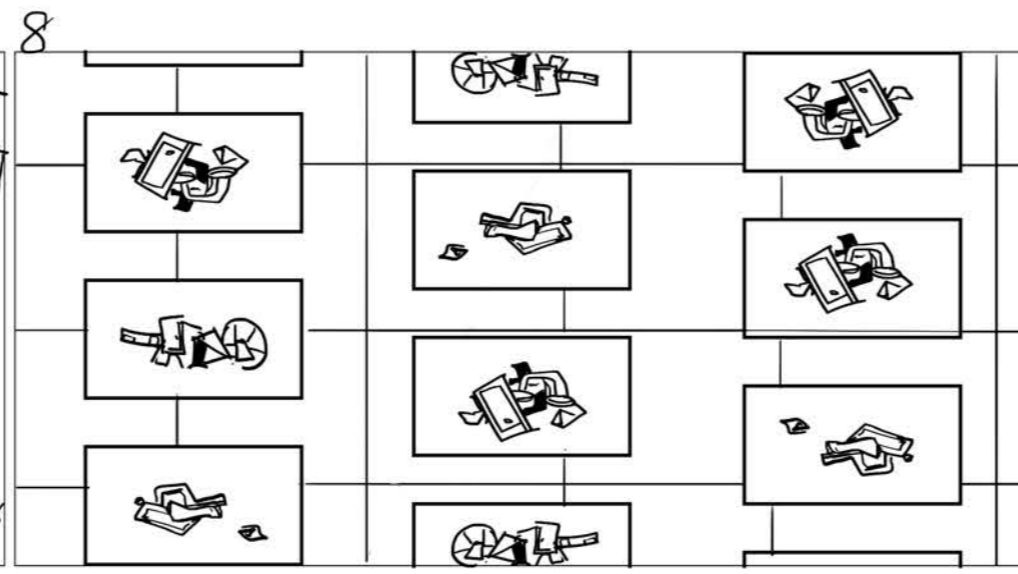
They believe that above this thin layer of ceiling, which seems to drive on forever, is a wonderful place where the gods live, the brightest of places.

As long as these crystals taken from the bodies of mutated creatures are treated as the most holy tribute...

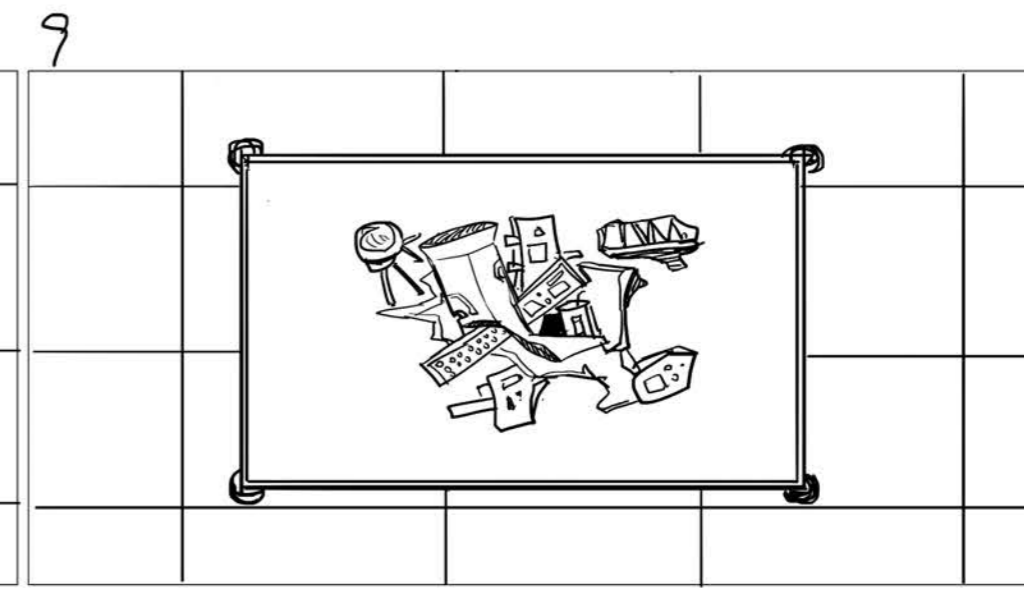
FINAL FILM STORYBOARD



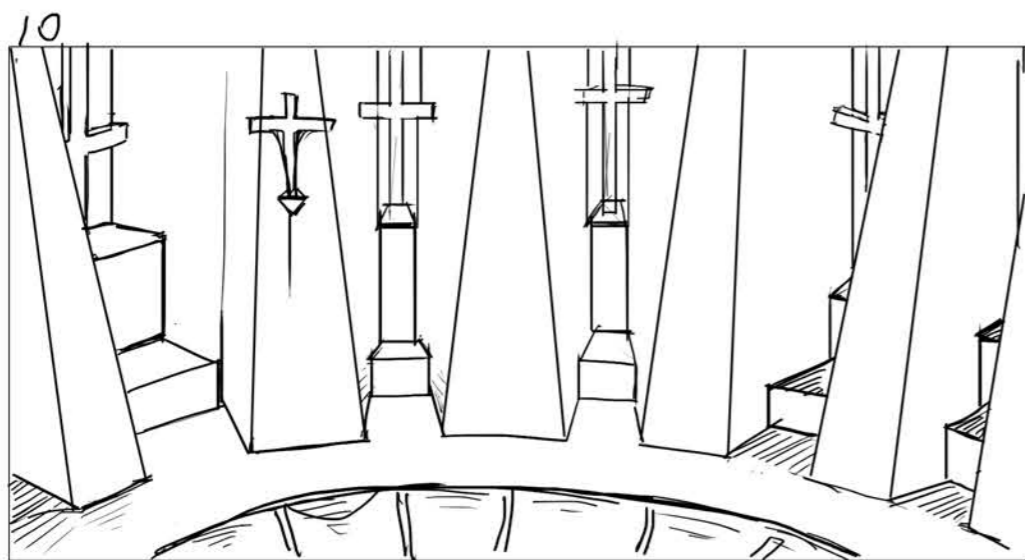
When the ceiling is flipped, it will connect with the various tubes on the altar surround pillars, and the crystals will be used as a source of energy to be transferred to the Austinger.



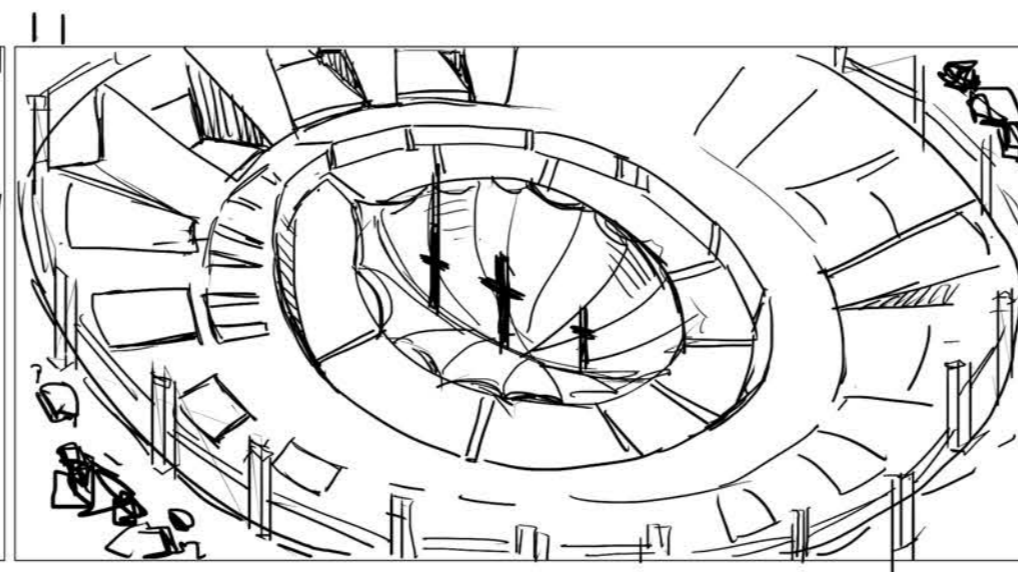
In return, people receive precious materials that are unavailable in Sophilia: metals, technological products



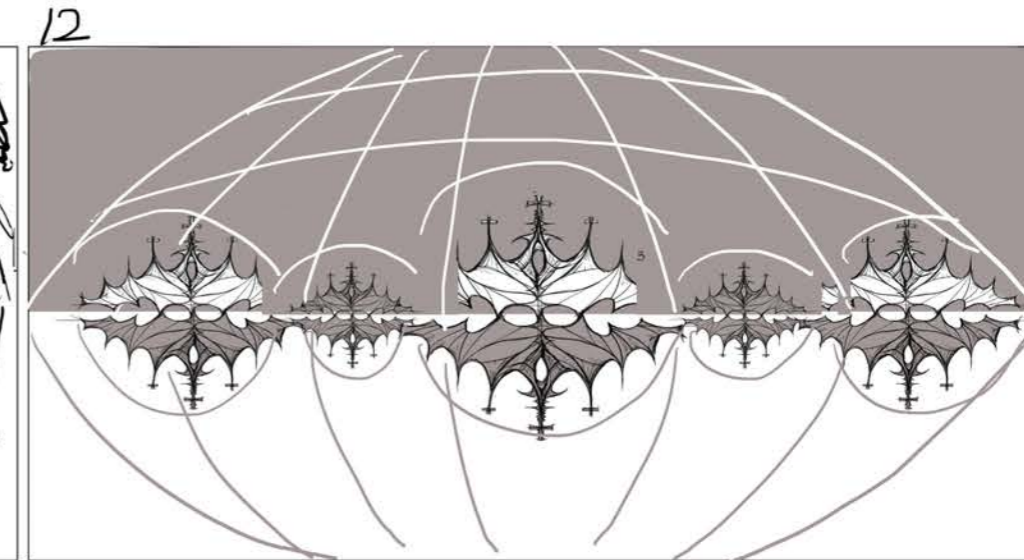
But in fact, these "high-tech products" and "gifts from the gods", which the residents of Sofia were so happy to see as treasures, were in fact only the waste rubbish that could not be piled up in Austinge.



When you break through this foamy, phantom-like barrier, the world seems so ridiculous, so funny. The ceiling of the altar, holy in the hearts of the Sophists, is but the floor of the lowest, darkest, silent graveyard of Austinger.



It is a place where all hope is buried, leaving only the scent of endless despair and death, and mountains of discarded rubbish. It's cold and grim, divided into the lowest levels of timelessness under the layers of the Austingian hierarchy.



But no one in AVALON has ever been able to break through this barrier to reveal this truth. Even if such "altars" are as numerous as the stars.

WORKING PROCESS

